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ASPECTS OF MODERN BIOGRAPHY

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Biography is by nature the most  
universally profitable, universally  
pleasant of all things.

Carlyle, Sartor Resartus, I, 11, p. 51



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## Introduction

Just as truly as adventurers sailed the great Atlantic in search of new routes to rich Eastern lands long years ago, in recent years courageous writers have sought new methods of writing biography. The old instruments of biographers, the eulogy and the panegyric, have now been discarded. More knowledge about the lives of great men is available today than ever before, but without the sweet insipidity, the unbelievable goodness and the incredible flawlessness of character commonly attributed to them during the seventeenth, eighteenth, nineteenth and previous centuries.

Biography itself is being recognized increasingly as a separate branch of literature and a large number of volumes have been written on its history. Yet there is still much about biography which the earnest student of literature needs to know. There is still a wide field for exploration.

Great economic and political changes inevitably influence the thoughts and lives of many generations. It is by no mere accident that such a precedent-breaking book as Lytton Strachey's Eminent Victorians appeared



in 1918. Many precedents were broken during those hectic war years, 1914-1918. World outlook changed, national ideals changed, individuals changed. Tastes in literature changed and methods of writing biography could not remain stationary in a world in transition. If there had been no Strachey, the glory and the derogatory remarks that attend the new or the different would have been earmarked for some other author.

If in 1920 there was a possibility that biography was "on the threshold" of a Golden Age, as William Roscoe Thayer wrote in concluding his short history of life-writing,<sup>1</sup> surely now in 1937 the crossing of that threshold is an actuality. If the old biographies were monotonous, the opposite is true today--there is endless variety.

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1. The Art of Biography, p. 144.





## ASPECTS OF MODERN BIOGRAPHY

### I. Aspects of Modern Biography

#### A. Explanation of Terms

The word biography is of Greek origin (bíos, life + γραφία, writing), but the compound did not come into general use until after the time of the Neo-Platonist<sup>1</sup> Damascius (c. 500). In modern Latin the term biographia is found, while in English John Dryden is credited with the first use of the word biography in referring to Plutarch's Lives.

Today the term biography is used to mean "the<sup>1</sup> written record of the life of an individual" or "the<sup>2</sup> written history of a person's life." A definition more in keeping with the current tendency to recognize biography as a separate field of endeavor is that of Dr. Horatio S. Krans: "that department of literature which<sup>3</sup> treats of the lives of individuals."

Ancient biography gave events in historical sequence without attempting to analyze character. Modern

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1. James A. H. Murray, A New English Dictionary, Vol. I, p. 870.
  2. Webster's New International Dictionary of the English Language, 1936, p. 271.
  3. The New International Encyclopaedia, 1927, Vol. III, p. 297.





biography is considered to be "the revelation of a personality"<sup>1</sup> or "a sort of Life Extension Bureau"<sup>2</sup> or more comprehensively, "the study and presentment of a human character, with its contradictions and its failures, with its inner conflict of aim and impulse and its outer struggle between circumstance and temperament."<sup>3</sup>

By modern biography is meant recent biography--lives written since 1900. There are two definite divisions: before and after Strachey's Eminent Victorians. The greater stress will be placed on the latter period.

Aspect is derived from the Latin (ad, to + specio, look). It is used in the sense of appearance,<sup>4</sup> look, view, phase, outlook.

#### B. Statement of the Problem

What is to be discussed is, then, the various phases, appearances, outlooks and characteristics of the lives of individuals which have been written between 1900 and 1937.

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1. Claude M. Fuess, "The Biographer and His Victims," The Atlantic Monthly, XLIX (Jan., 1932), p. 67.
  2. Wilbur L. Cross, An Outline of Biography from Plutarch to Strachey, p. 4.
  3. Osbert Burdett, "Experiment in Biography," Tradition and Experiment in Present-Day Literature, p. 161.
  4. The Practical Standard Dictionary of the English Language, 1930



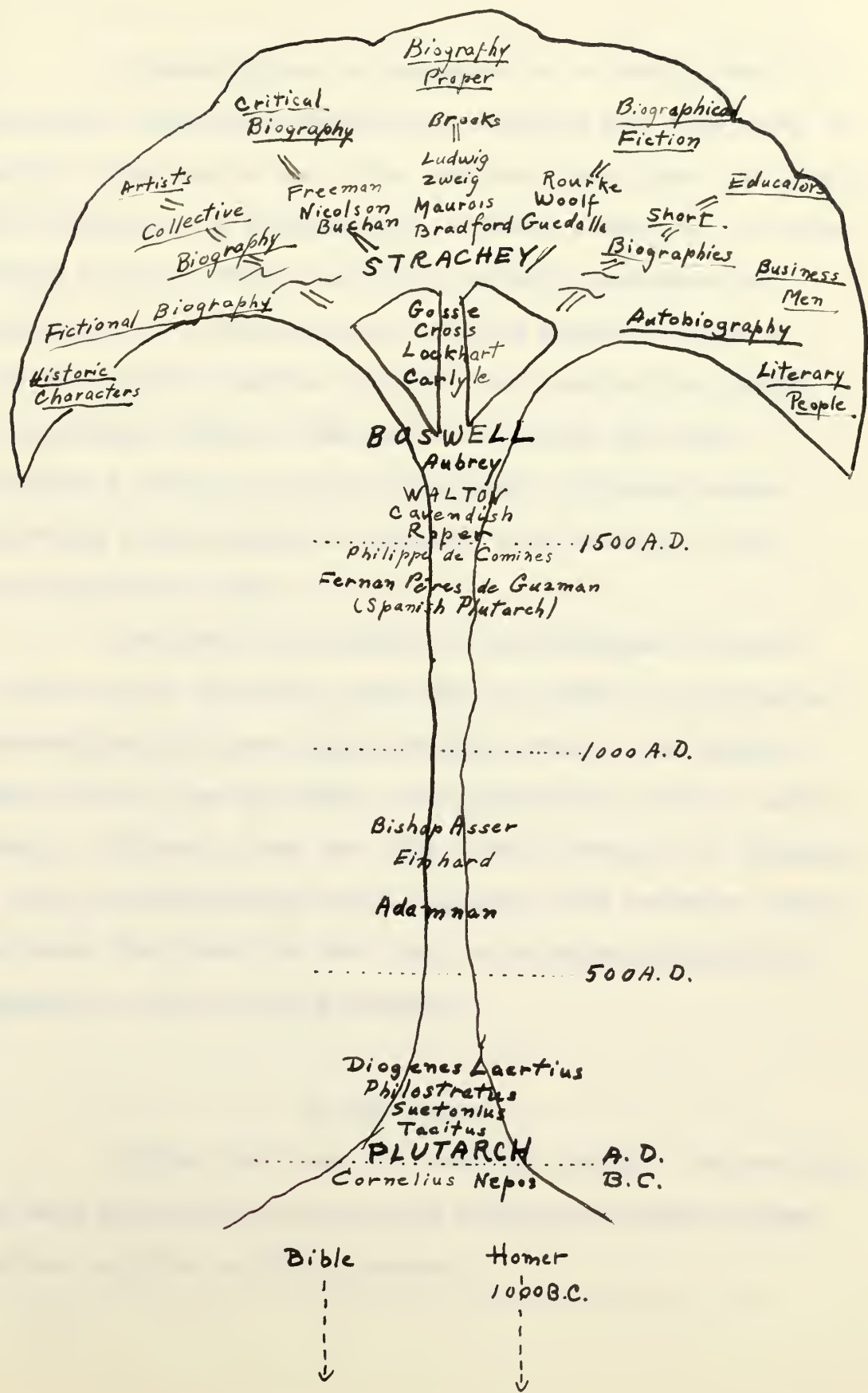
Obviously it will be impossible to consider all aspects of biography and equally impracticable to consider all the biographies which have been written even since 1900. No attempt is made to treat of Oriental books, and several European countries are not represented in this study. For the most part the authors and works discussed are those which have been read and widely circulated in the United States.

The aspects of modern biography which are set forth in this work are intended to be suggestive and representative rather than exhaustive. Furthermore, the amount of material included under any one aspect has not been apportioned with regard to the importance of that phase. To some readers one aspect of modern biography will be appealing and to others, a different one. The definite aim of the writer is to show that there are many respects in which the biographies of the twentieth century differ from all those written previously, not forgetting that their source lies in the work of such masters of the art of life-writing as Plutarch, Walton and Boswell.



# The Tree of Biography

Rooted in the past, flowering in the present









## II. The Tree of Biography: A Brief History

Biography may be compared to a tree, rooted in the past, developing gradually, changing and improving in quality from age to age. The seed was sown from the plentiful storehouse of history and at first seemed to be identified with it. With the aid of careful gardeners or conservers of literature the sapling began to take on characteristics unknown to any other tree in the garden of learning. After a long period of time, the tree acquired a name of its own--biography. Interest waxed and waned from century to century, but never did the tree wholly die down.

Bruised by the winds of indifference, washed by the rain of interest, battered by storms of criticism, nevertheless the tree began to bear fruit, some sweet, some bitter, some relished, some despised, but all unmistakably different from the other books sampled or digested by the ever-increasing reading public. The branches today are many. The fruit of the tree is becoming delightfully apparent, a joy to all beholders.

### A. The Roots

Before the time of recorded history, undoubtedly, men were interested in the life stories of their fellows and the exploits of their heroes.



Early Biblical stories present the outstanding incidents in the lives of Abraham, Joseph, David and many other leaders. Homer's story of Ulysses will never grow old. Shrouded in the past the whole truth about these characters will never be known.

### B. The First Shoots

Plutarch (c. 46-120), often called the father of biography, was among the first to consider life-writing apart from history. While interested primarily in the military and political actions of his subjects, he was also adept in including those human touches so prized by modern authors. For instance, of Marcus Cato he says: <sup>1</sup> "the ambassadors of the Samnites, finding him boiling turnips in the chimney corner, offered him a present of gold; but he sent them away . . . ." The forty-six Parallel Lives (Vitae Parallelae) of prominent Greeks and Romans are still standard sources of information.

Other writers of the same period include: Cornelius Nepos, author of Lives of Illustrious Men; Tacitus who wrote the life of his father-in-law, Agricola; and Suetonius who described the lives of the twelve Caesars. <sup>2</sup> Other examples of the "informatory biography" common

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1. "Marcus Cato", Century Readings in Ancient Classical Literature, p. 273.
  2. Duane Reed Stuart, Epochs of Greek and Roman Biography, p. 232.





among Roman writers are Lives of the Sophists by Philostratus and Lives of the Philosophers by Diogenes Laertius.

An early autobiography is The Confessions of St. Augustine. Since during his youth play was his "sole delight,"<sup>1</sup> he sometimes was beaten for idleness by his schoolmaster. Even more than the beatings he disliked to have his elders mock his stripes.

### C. Growing

Through the Dark Ages shine tales of Alfred, Charlemagne and the Vikings. The Life of Saint Columba<sup>2</sup> by Adamnan may be considered "the germ of biography" in England. Eginhard, or Einhard, wrote a stirring life of Charlemagne showing his peacetime and wartime pursuits as well as his plans for the education of his children. Bishop Asser made known the exploits of Alfred. In the fourteenth century Chaucer glorified nine women of antiquity in his Legend of Good Women (in verse) which had its origin in part from the Legenda Aurea of Jacobus Januensis and Ovid's Heroides.

### D. Rapid Development

With the advent of printing, biographies became more numerous, attaining full bloom with Boswell's Life of Johnson.

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1. E. B. Pusey, translation of The Confessions of St. Augustine, p. 10.

2. Waldo H. Dunn, English Biography, p. 3.



Throughout the Middle Ages had flourished two types of biography: the saint's life and the royal chronicle. During the Renaissance came a "century of innovation".<sup>1</sup> Ecclesiastical biography became the vogue in the first half of the seventeenth century. During the latter part of the century "the element of intimate sympathy gives . . . warmth and interest . . . to the best secular lives."

Izaak Walton (1593-1683), "the first deliberate biographer,"<sup>2</sup> some claim, began the writing of lives of men of letters. Samuel Johnson (1709-1784) wrote Lives of the Poets in a somewhat critical vein. He was at his best in the lives of Pope and Dryden. James Boswell (1740-1795) is best-known for his Life of Johnson. His desire to give "an exact likeness"<sup>3</sup> resulted in a vivid, personalized account of Johnson's everyday life interwoven with "what he privately wrote, and said, and thought."<sup>4</sup>

Thomas Moore's Letters and Journals of Lord Byron, John Lockhart's Life of Scott, Trevelyan's Macaulay and Goethe by Lewes are other examples of biographies of men of letters.

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1. Donald A. Stauffer, English Biography before 1700, p. xii.

2. Waldo H. Dunn, op. cit., p. xvii.

3. James Boswell, "Life of Samuel Johnson," The Literature of England, p. 923.

4. Ibid, p. 911.





Charles Augustin Saint-Beuve (1804-1869) is considered by Gamaliel Bradford<sup>1</sup> "by far the greatest biographical force the world has ever seen or probably ever will see." In his studies of personalities which number between 800 and 1000 Saint-Beuve uses the purely<sup>2</sup> chronological method, "grafting comment and emphasis<sup>3</sup> upon it as he goes along."

## E. Twentieth Century Biography

### 1. Before Strachey

In view of the prevalent tendency to tell all about the subject of a biography it is interesting to note a few statements<sup>4</sup> of Edmund S. Purcell in 1896. He says concerning his Life of Cardinal Manning that it was intended for "a test-book, . . . a criterion of the rival methods of writing history or biography." He concluded, "The all but unanimous verdict is in favor of candour and truthfulness in biography as well as in history." He felt that if in writing Cardinal Manning's life he had "not followed Newman's leading . . . as the true method of biography, the world would never have arrived 'at the inside of things' in regard to the character and career of Cardinal Manning."

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1. Van Wyck Brooks, Letters of Gamaliel Bradford, p. 329.

2. Ibid, p. 33.

3. Ibid, p. 34.

4. "On the Ethics of Suppression in Biography," Nineteenth Century, XL (Oct., 1896), pp. 533-540.



In memory of his father Leonard Huxley published in 1900 two volumes entitled Life and Letters of Thomas Henry Huxley. The informality and humor of the letters of the great scientist are pleasing and attention-taking. The style of the son in the intermediary passages, however, is somewhat stilted and slow moving--a matter-of-fact, day-to-day record rather than an account so constructed that one's attention is drawn unerringly to certain points.

In 1901 people were beginning to feel that biographies of the "fervid eulogistic type" had a "taint of inadequacy." Annie H. Marble<sup>1</sup> commended the use of "some humble, uneventful life with latent elements of nobility and genius." She felt that a diversity of form was resulting from the efforts of authors "to satisfy the demands of this complex age of realism, science and romance," but deplored the "tendency to submerge the serious life-purpose beneath an excess of episodal trifles."

During 1903 John Morley's Life of Gladstone appeared. This three volume work has been considered the first of the new-style biographies. In its use of source materials numbering between two and three hundred thousand written papers, it certainly has the scientific background that characterizes modern biography.

The first book deals with Gladstone's childhood and education at Eton and Oxford and his parliamentary career

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1. "Popular Forms of Modern Biography," The Dial, XXXI (Sept., 1901), p. 127.





through 1859. The second relates experiences between 1859 and 1880, including the fall of Lord Beaconsfield. The third is concerned with Gladstone's later public life, his retirement and death in 1898. There is a chronology for each book and an index in the last volume.

Morley was successful in retaining the non-partisan spirit advocated by Queen Victoria. One misses the sparkling style of Guedalla and Strachey, but feels that the eventful life of one of England's greatest statesmen has been well told.

George Moore in a semi-fictional autobiography called Memoirs of My Dead Life gave a vivid picture of life in London and Paris such as might be expected of one who knew art and artists. A keen appreciation of color and a sympathy for the unfortunate are characteristics of the account. Meditation on art and women with some regard for music forms the essential backbone of the book. The love stories of several young women are introduced, colored by the author's estimate of their personalities.

This is not a great autobiography, although its style is essentially of the twentieth century. It is more or less episodic in character and its influence on present-day literature is probably small. Its main value is the evidence of the realistic trend of writing in 1906.





Sir Edmund Gosse's exclusion of irrelevant details in Father and Son is noted by Harold Nicolson<sup>1</sup> as a step forward in the art of biography.

Gradually candour and truthfulness, informality and humor, realism, scientific methods, romance, non-partisanship and concentration became recognized as qualities essential to twentieth century biography. Yet there was no one writer who could be pointed out as representative of the age--no one who could be labeled unmistakably as twentieth century in outlook and method. Then suddenly there was Strachey.

## 2. New Impetus: Strachey

"The prevailing fault of biography up to the World War was an unwillingness to expose any deceit or indiscretion in the immaculate hero," states Fuess.<sup>2</sup>

There was need for a correction of the impossible heroes idealists made of Washington, Lincoln and other great Americans, according to Edgar Lee Masters.<sup>3</sup> Myths needed to be exploded.

Into the breach stepped Strachey who, "not satisfied with merely playing the role of censor, was

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1. The Development of English Biography, p. 148.
  2. Claude M. Fuess, "Debunkery and Biography," Atlantic Monthly, CLI (Mar., 1933), p. 347.
  3. "Histories of the American Mind," American Mercury, XXXV (July, 1935), pp. 341-345.



ready to indicate by his own example how biography ought to be written."<sup>1</sup>

Giles Lytton Strachey believed human beings "too important to be treated as mere symptoms of the past." In Eminent Victorians (1918) he carefully selected, emphasized and interpreted incidents in the lives of his four subjects so that one realizes the deliberateness of Cardinal Manning, the energy of Florence Nightingale, the high Christian ideals of Dr. Arnold and the courage of Chinese Gordon.

The relations between the four lives portrayed are more than contemporaneous. Dr. Manning sent Florence Nightingale to Scutari with a prayer that her "one object of Worship, Pattern of Imitation, and source of consolation<sup>2</sup> and strength may be the Sacred Heart of our Divine Lord." Dr. Thomas Arnold felt it necessary to introduce "a religious principle into education",<sup>3</sup> and thereby "altered the whole atmosphere of Public School life."<sup>4</sup>

Strachey's stated motive was<sup>5</sup> "to lay bare the facts of some cases . . . .dispassionately, impartially, and without ulterior intentions." The biographer as well

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1. Eminent Victorians, p. vi.

2. Ibid, p. 143.

3. Ibid, p. 212.

4. Ibid, p. 240.

5. Ibid, p. vii.





as the historian, he believed, must depict the unexpected,  
 the characteristic and must search in "obscure recesses"<sup>1</sup>  
 for his material. Illustration rather than explanation  
 should be his aim, while his choice of subjects would be  
 motivated by "convenience and art".<sup>2</sup> It is "as difficult  
 to write a good life as to live one," he insisted.<sup>3</sup>

In addition the biographer must "preserve a  
 becoming brevity" and "maintain his own freedom of spirit."

Queen Victoria (1921), buttressed by research  
 and filled with deft touches of unexpected homeliness,  
 made Strachey the acknowledged leader of the new biog-  
 raphers. Though the author never appears himself, says  
 Maurois,<sup>4</sup> he walks behind the queen, reproduces her ges-  
 tures, tricks of speech and mannerisms.

The feline grace of his attack, . . . .  
 the charm of the prose which appeared to have  
 been evolved for the very purpose it achieved,  
 . . . . the reassurance . . . . that . . . .  
 predecessors secure in the fastnesses of the  
 nineteenth century were vulnerable,

<sup>5</sup>  
 states Mackenzie Compton, are among the circumstances  
 which gave Strachey's methods a vogue.

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1. Ibid, p. v.

2. Ibid, p. vi.

3. Loc. cit.

4. Aspects of Biography, p. 20.

5. Literature in My Time, p. 228.

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Strachey "revolutionized biographical writing,"  
 remarks Edward H. O'Neill,<sup>1</sup> because he was concerned only  
 with "aspects" of his subject's life which "brought out the  
 individual characteristics." He "had a genius for irony"  
 and "a wide knowledge of history, psychology and human  
 nature."<sup>2</sup>

He is the first member of what Dr. E. G. Clark<sup>3</sup>  
 calls the "English school of imaginative historical writing,"  
 which seeks "to present, from a background of genuine  
 research, an interpretation of an historical figure or  
 event, in a way that is at once creative and formal."

Though Gamaliel Bradford considered Strachey  
 an "artistic biographer of genius," he confessed<sup>4</sup> after  
 reading Elizabeth and Essex (1928), "I do demur a little,  
 not on artistic but on scientific grounds, to the elaborate  
 presentation of Elizabeth's state of mind just before the  
 death of Essex. Such things beguile the reader into an  
 illusion of veracity which is not altogether justified."

Dr. Clark also saw dangers in a method which  
 emphasized the "romantic" and made use of "flashy details"  
 which may be "only shocking or ugly."<sup>5</sup> Insinuations and

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1. A History of American Biography, 1800-1935, p. 181.

2. Ibid, p. 182.

3. "Mr. Strachey's Biographical Method," Catholic World,  
 CXXIX (May, 1929), p. 129.

4. Van Wyck Brooks, Letters of Gamaliel Bradford, p. 303.

5. E. G. Clark, op. cit., p. 130.





suggestiveness which distort the Queen "out of all recognition"<sup>1</sup> are deplored.

Strachey's wit and irony have been much enjoyed, much criticized and much copied. "The trouble with Strachey's method is that it looks so easy and in reality is so difficult. Knowledge, culture, genius and a peculiar mentality were combined in Strachey as they have been in no biographer who has tried to imitate him," comments O'Neill.<sup>2</sup>

Whatever opinion one may hold about the methods of Lytton Strachey, it must be acknowledged that he infused new life and interest into biographical reading. There is a definite, sharp separation of style between writers before and after Strachey. Whether or not he will remain, as Marston Balch declares,<sup>3</sup> "the biographer's biographer" as Spenser continues to be the "poet's poet" there is no doubt that he has performed a much needed major operation in the interest of modern biography.

### 3. After Strachey

Although Maurois, Bradford, Ludwig and Zweig as well as many others may be considered contemporaries of Lytton Strachey their works and methods did not give

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1. Ibid, p. 134.

2. History of American Biography, p. 182.

3. Modern Short Biographies, p. 44.

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rise to such widespread comment and discussion as did his, and did not inspire such a horde of imitators.

Even H. L. Mencken did not state till 1928<sup>1</sup> that Strachey had had a predecessor. Then he admits, "Bradford was . . . . before Strachey. He is the man who invented the formula of Lytton Strachey's 'Queen Victoria'," and is amazed at himself that he did not recognize the fact when he reviewed Eminent Victorians. He commends the method as "biography grounded upon science and illuminated with art. The limits of its accuracy are simply the limits of its knowledge."<sup>2</sup>

Gamaliel Bradford's psychography, however, is simply one evidence that the old eulogistic biography's days were over. Men who had climbed in and out of trenches and women who had worked rolling bandages were no longer interested in panegyrics and hero-worship. Those who experimented in scientific laboratories or read the newest findings on psychology wanted biographies more representative of the age. Why should literature alone lag behind with out-moded pre-war standards? But it was not lagging--there were those who labored quietly, intensively to make lives readable.

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1. Spiritual Autopsies, p. 1.

2. Ibid, p. 4.





## a. Maurois

In France there was André Maurois. After several essays in the writing field he attracted considerable attention with Ariel ou la Vie de Shelley, a biographical romance based on his earlier novel, Ni Ange ni Bête.

Ariel like many of his later works, including Byron, Dickens and Voltaire, has been translated into English. His theory is that the biographer should portray only those who are<sup>1</sup> "sympathetic" to him.

Maurois has exemplified his belief that "truth<sup>2</sup> and desire for beauty" are essentials of biography. He feels that there is such a thing as modern biography and that its characteristics are psychology and ethics combined with intellectual methods and a spirit of investigation.<sup>3</sup> Strachey's method of exposure, he believes, gives<sup>4</sup> a low comedy effect if used by "writers lacking in human sympathy and psychological perception."

## b. Ludwig

In Germany Emil Ludwig, since exiled, wrote plays, later became a journalist, then combined the two and became a dramatic biographer, profoundly interested

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1. Van Wyck Brooks, Letters of Gamaliel Bradford, p. 339.

2. Aspects of Biography, p. 38.

3. Ibid, p. 13.

4. Ibid, pp. 20-21.





in character and motives. He wrote of Bismarck, Goethe and the Kaiser as well as of Napoleon, Lincoln and Christ whom he called the Son of Man. All are stirringly written with a strong background of research. In a more recent work (1934), Nine Etched from Life, he describes five "Servants of the People" and four "Rulers of the People."

Napoleon (1926) contains five main divisions:

1. The Island; 2. The Torrent; 3. The River; 4. The Sea; 5. The Rock. Here may be noted two tendencies of Ludwig's writing: the number of parts in the book which corresponds to the number of acts in a play and the interest in the river as a literary entity, more recently manifested in The Nile.

In the Envoy of Napoleon is found also a statement of his aim and method in writing this biography. He has tried to tell "the inner history" of Napoleon<sup>1</sup> and "to grasp the innermost moods."<sup>2</sup> With his own understanding he "forces the heart of the man to reveal its sympathy."<sup>3</sup> There is something of Maurois as well as of Bradford in his philosophy.

Quite different from the old methods of life-writers who dealt with externals only is Ludwig's declared intention in Napoleon:

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1. Emil Ludwig, Napoleon, p. 679.
  2. Ibid, p. 680.
  3. Ibid, p. 681.



To examine this man's inner life: to explain his resolves and his refrainings, his deeds and his sufferings, his fancies and his calculations, as issuing from the moods of his heart--the disclosure of this great chain of effects, was at once the means and the end of the portrayal. 1

Napoleon together with Strachey's Queen Victoria and Maurois's Ariel, according to Fuess, make up a "triad," which constitute the gospel of the modern school of biography.<sup>2</sup> At any rate, there are certain features which they have in common: interest, dramatic appeal, a background in research, excellent workmanship. Each brings fiction into the realm of the biographer's art, with a certain omniscient touch which is not displeasing when used with discretion.

Nicolson notes the sensitiveness of biography<sup>3</sup> to the "spirit of the age." The present taste in biography, he says, is partly scientific and partly literary. It is based on "interest . . . . in the more personal side of history and . . . . a really intelligent and cultivated relish for psychology."

#### c. Bradford

Nowhere is the "relish for psychology" better exemplified than in Gamaliel Bradford's use of psychography. Although he admitted that he used the word originally to

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1. Ibid, p. 680.

2. Claude M. Fuess, "Debunkery and Biography," Atlantic Monthly, CLI (Mar., 1933), p. 349.

3. Harold Nicolson, The Development of English Biography, p. 141.





attract attention,<sup>1</sup> and that it did not mean "anything new in substance," yet he said,<sup>2</sup>

. . . . the more I practice psychography, the more it seems to me to represent definite phases of literary or biographical production, phases worthy not only of a distinct name, but of careful study.

He especially felt "portrait" to be a misnomer when applied to short biographies, for "to carry the terms of one art into another is always misleading."

What is psychography? The word was first used in English in about 1850 to mean "the history, description or delineation of the mind or soul, or of mind in the abstract." The word was also used by Saintsbury in discussing the work of Saint-Beuve. W. Archer used it in the Daily Chronicle in 1895 in the sense of a "spiritual biography." Bradford defined it as "the condensed, essential, artistic presentation of character." Character he explained as "the sum of qualities or generalized habits of action."<sup>3</sup>

He stated furthermore,<sup>4</sup>

. . . . Psychography aims at precisely the opposite of photography. It seeks to extricate from the fleeting, shifting, many-colored tissue of a man's long life those habits of action, usually known as

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1. Gamaliel Bradford, A Naturalist of Souls, p. 3.

2. Ibid, p. 4.

3. James A. H. Murray, A New English Dictionary, Vol. VII, part 2, p. 1551.

4. Gamaliel Bradford, op. cit., p. 9.

5. Portraits of Women, pp. xi-xii.





qualities of character, which are the slow product of inheritance and training, and which, once formed at a comparatively early age, usually alter little and that only by imperceptible degrees. The art of psychography is to disentangle these habits from the immaterial, inessential matter of biography, to illustrate them by touches of speech and action that are significant and by those only, and thus to burn them into the attention of the reader, not by any means as a final or unchangeable verdict, but as something that cannot be changed without vigorous thinking on the part of the reader himself.

Saint-Beuve who called himself "a naturalist  
<sup>1</sup> of souls" was conversant with the material of psychography,  
 but practiced the "phase of composition little."  
<sup>2</sup> The "quintessence of psychography is to be found in the literary  
 and imaginative historians Tacitus, Clarendon, Saint  
<sup>3</sup> Simon . . . .", declared Bradford.

He had doubts about the legitimacy of his use of psychography from time to time:

. . . . I am not at all sure that the method is an enduring one, or even a wise one, but it has served my purpose excellently in getting at what I was after, that is, the presentation of the essential nucleus of a life, as distinguished from the extensive and more epic narrative. <sup>4</sup>

The two elements necessary in psychography are economy of "space and the hurried reader's time" and "structure, the composition and building up of your

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1. Gamaliel Bradford, A Naturalist of Souls, p. 16.

2. Ibid, p. 18.

3. Ibid, p. 20.

4. Van Wyck Brooks, Letters of Gamaliel Bradford, p. 284.



portrait, so as to get the greatest possible effect of  
<sup>1</sup>  
 climax and contrast."

It is interesting to contrast Bradford's method  
 with Mencken's reaction.

<sup>2</sup>  
 Said Bradford,

I select only such quotations as seem to me  
 thoroughly significant, taking a sentence or two  
 instead of the complete letters and long paragraphs  
 with which so many biographies are loaded . . . .  
 I try to make as perfect a work of art as I can,  
 always keeping it before me that the sole object  
 of such art is to make my figure stand out more  
 clearly and effectively.

<sup>3</sup>  
 Mencken commented,

It is the prime aim of Mr. Bradford, . . . .  
 to rescue the reader from the documents--even from  
 the livelier and more scandalous documents. What  
 he presumes to set down is not a record, but a  
 conclusion.

<sup>4</sup>  
 O'Neill believes psychography "inadequate,"--  
 "an exaggeration" of traits.

The best analysis of the relation of psychog-  
 raphy to biography is probably that given by Bradford him-  
 self in a letter to William Roscoe Thayer in 1920:

Biography necessarily gives an ordered picture  
 of the life in its sequence of events with all the  
 relations of condition and circumstance about it.  
 Psychography leaves all this aside and busies itself  
 only with what concerns a man's soul, excludes all  
 consideration of achievement in itself or relation

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1. Ibid, p. 158.

2. Ibid, p. 338.

3. Spiritual Autopsies, p. 4.

4. History of American Biography, p. 258.





in itself and is occupied only with the central spiritual unity, so far as any such. 1

Typical of Bradford's method are such excerpts as the following:

(Concerning Caesar Borgia)

. . . . one wonders whether Caesar made excuses to himself or whether he deliberately wrapped himself in a lofty moral indifference. 2

(Concerning Casanova)

. . . . when Casanova wants to study others, he himself is always getting in the way. No doubt he liked to make other men talk, but the diversion of talking about himself and glorifying his own achievements was so absorbing that everything had to give way to it. 3

(Concerning Fénelon)

And in the fierce, unremitting contest with the lurking, monstrous self, this gentle spirit could be severe, austere, violent, could reprehend roughly, almost cruelly, when he felt that he was dealing with the hardened and corrupt, who could be reached and touched in no other way. 4

d. Zweig

Stefan Zweig also is interested in the inner man. In the introduction to Mary, Queen of Scotland and the Isles he says,<sup>5</sup>

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1. Van Wyck Brooks, Letters of Gamaliel Bradford, p. 33.
  2. Saints and Sinners, p. 33.
  3. Ibid, p. 90.
  4. Ibid, p. 193.
  5. Mary, Queen of Scotland and the Isles, p. viii.





. . . . for the biographer, who is concerned with the inmost story of a life, only the pulses of passion count.

His problem was to clarify, choosing "between accusations and exonerations . . . . with regard to . . . . Mary's actions or alleged actions." He has attempted to reconcile accounts of actions,

. . . . guided by the reflection which of the two versions is more conformable, psychologically, with the general picture of Mary's character. <sup>1</sup>

Thus he, like Ludwig and Bradford, explores men's souls.

Of the host of other modern biographers, it may be said, "They follow on." There is nothing radically different in method or conception from that which is exemplified in the work of Strachey, Maurois, Ludwig, Bradford and Zweig.

## F. Branches and Divisions of Modern Biography

Among the main branches and principal divisions of biography today are autobiography, biography proper, fictional biography, biographical fiction and critical biography.

### 1. Autobiography

Autobiography literally means the writing of one's own life. The subject and the author are one, both

T

1. Ibid, pp. vi-vii.



1

"judge" and "witness." It is the branch on which perfect fruit is least often found. The writer finds it almost impossible to tell the whole truth even if he could remember it or had the time to tell it. Successes become magnified or diminish in glory. What seems essential at one age seems utterly foolish at another. What seems unimportant at first glance may turn out to be a unique opportunity.

Since the work is primarily subjective, the autobiographer finds it hard to avoid extremes. He may wish to paint himself very black to the world or very white. He may desire to be considered quite transparent or a complete enigma. The one indisputable fact about an autobiography is that there are inconsistencies due to natural pride, natural shame, unnatural pride and unnatural humility or some undiagnosed reason.

The forms in which autobiography appears are diaries, journals, letters, memoirs, reminiscences and confessions. Occasionally an autobiography may be written in the third person, but usually the first person is used.

The diary and the journal are day-to-day accounts of the life of the writer. They are often such personal records that their existence is unknown till after the death of the author.

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1. Joseph Collins, The Doctor Looks at Biography, p. 45.





The diary of Samuel Pepys is still considered one of the most vivid in existence.

Such an account as Mrs. Franklin D. Roosevelt's My Day widely circulated through the channels of the Associated Press is mainly of contemporary interest.

Letters may be almost as revealing as diaries and are generally more accessible. Among the better-known modern collections are Theodore Roosevelt's letters to his children.

Memoirs and reminiscences are usually written more consciously for posterity than are diaries and letters. They are often written at the close of an active career in public life and ordinarily give a fairly accurate record of the period which they represent. An intimate account such as Ike Hoover's Forty-Two Years in the White House holds less literary allure than Kipling's last work, Something of Myself, and contains less authoritative political information than the reminiscences of John Hays Hammond.

Modern autobiographies are usually more conversational in tone than were those of the eighteenth century. There has been much interest in success stories such as Mary Antin's Promised Land, Michael Pupin's From Immigrant to Inventor, Twenty Years at Hull House by Jane Addams and Up from Slavery by Booker T. Washington.



## 2. Biography Proper

By biography proper is meant the life of one person written by another with strict adherence to fact, and without excursions into the psychological realm.

## 3. Fictional Biography

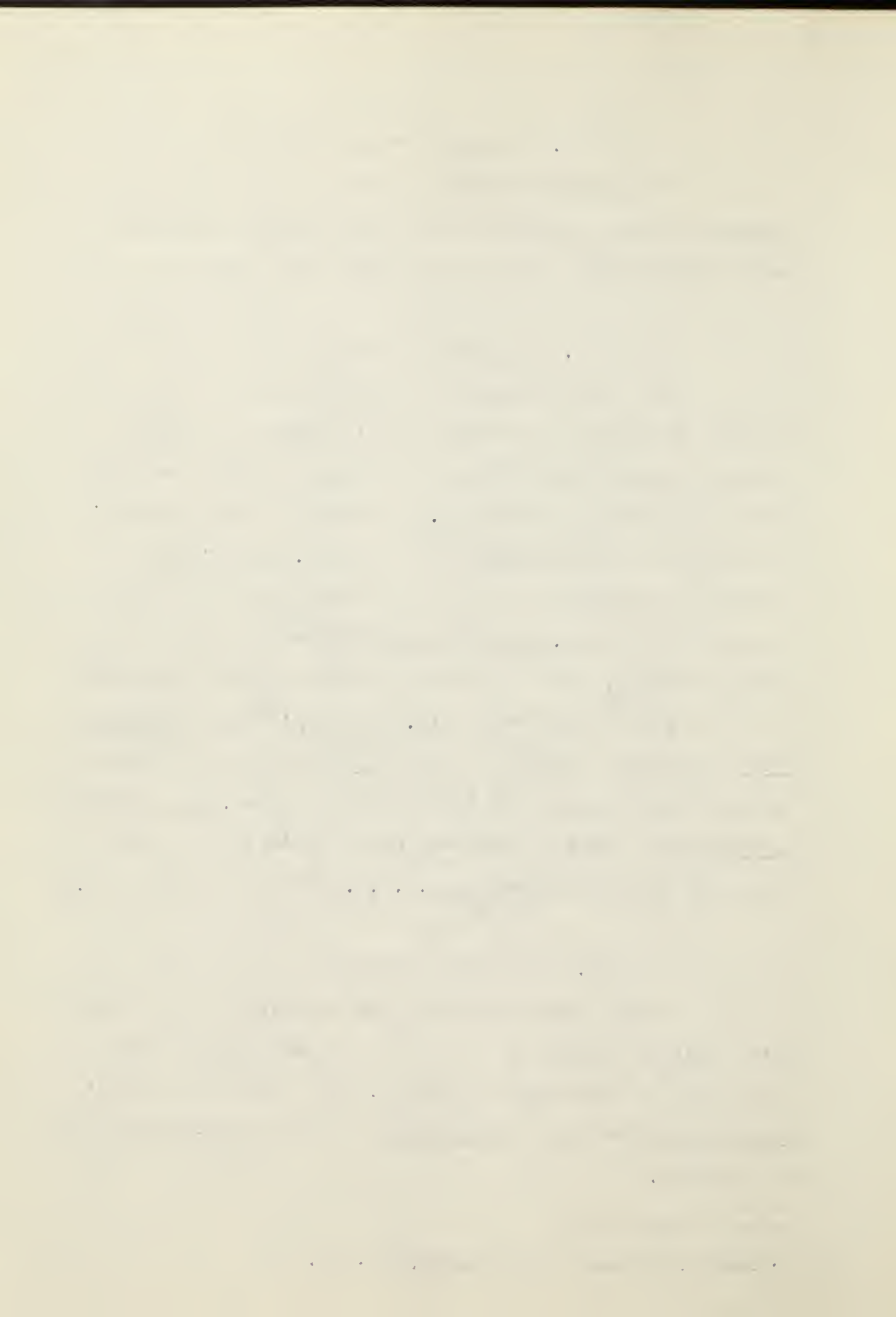
The reconstruction of scenes in the life of the subject according to the biographer's conception and understanding of the facts discovered through careful research is called fictional biography. Most of the lives written at the present time belong to this class. Corners are rounded and instead of limping at points the lives are as readable as fiction. The biographer takes the liberty not only of revealing what his hero actually did but even tells what he may have thought or said. Strachey's Queen Victoria, Ariel by Maurois and The Life of Emerson by Van Wyck Brooks are excellent examples of this sort of writing. The Portrait of Zélide<sup>1</sup> by Geoffrey Scott was named by Joseph Collins "The best fictional biography . . . . published in English."

## 4. Biographical Fiction

When a story is based upon the life of some famous person without regard to facts and without much research the result is biographical fiction. Such works as Steuart's Cap of Youth and This Side Idolatry by Bechhofer-Roberts are typical.

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1. The Doctor Looks at Biography, p. 32.



In The Cap of Youth Lewis as "Velvet Coat"

meets Katie at Bolem's tavern in Edinburgh. The world changed for her, the Highland Girl, and for him whom the world knows as Robert Louis Stevenson. Stevenson's university days and companions are in the background. Riotous living made a strange contrast for the churchly atmosphere of his strict father's home lightened somewhat by the sympathy of his mother and his old nurse, Cummy. A clash which sent Stevenson to a year of exile came when his father learned of his desire to marry Katie. Katie, meanwhile, had recognized his genius and though Stevenson pleaded with her sent him away forever. How little this story can agree with the famous author's own experience is shown by the fact that the full details of Stevenson's youthful romance<sup>1</sup> which he himself set down have never been made public.

This Side Idolatry depicts the life of Charles Dickens in an imaginative way, with pages and pages of imaginary conversations.

An early desire to live at Gad's Hill near Rochester is expressed by Dickens as he talked with his Micawber-like father during a walk in the vicinity.<sup>2</sup>

But the boy was staring at a handsome isolated house which he could see through the trees.

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1. John Steuart, The Cap of Youth, p. 5.

2. C. E. Bechhofer-Roberts, This Side Idolatry, p. 23.





'Why don't we live there, father?' he asked.

John Dickens explained he much preferred their present home.

'I should like to live in that house,' Charles said.

'If, my son, as is my constant and unfailing hope, you acquire those habits of unremitting industry which I have sought to inculcate in you by my example, and if your professional duties require your presence in this locality, I see no reason why you should not, in the full course of time, pitch your tent beneath the shade of this delectable oasis.'

'I beg your pardon?' said the boy politely.

'I mean,' John explained, in one of the least circuitous sentences he ever uttered, 'that if you work hard, you may be able to live here.'

## 5. Critical Biography

In critical biography the author attempts to estimate the quality or influence of the work of his subject. Among notable examples of this form of writing are John Keats by Amy Lowell and Amy Lowell by S. Foster Damon. The modern critical biography contains but one account with criticism skillfully interwoven with the fabric of the life activities, while the old type concentrated first on the life, then on the criticism, or vice versa.

## 6. Other Branches

Other divisions of life-writing include short biography, collective biography and life in verse.

THE UNIVERSITY OF CHICAGO  
DEPARTMENT OF CHEMISTRY  
JANUARY 1950  
TO THE HONORABLE CHIEF OF BUREAU OF MINES  
WASHINGTON, D. C.  
FROM  
DR. J. H. HARRIS  
CHICAGO, ILL.  
SUBJECT: A STUDY OF THE  
EFFECT OF TEMPERATURE ON THE  
RATE OF REACTION OF  
HYDROGEN PEROXIDE WITH  
SODIUM HYDROGEN SULFATE  
IN AQUEOUS SOLUTION

1. INTRODUCTION  
The reaction of hydrogen peroxide with sodium hydrogen sulfate in aqueous solution has been studied by a number of investigators. The reaction is of the type  
$$H_2O_2 + NaHSO_4 \rightarrow NaHSO_5 + H_2O$$
  
and is of interest in the study of the kinetics of oxidation-reduction reactions. The present study was undertaken to determine the effect of temperature on the rate of reaction of hydrogen peroxide with sodium hydrogen sulfate in aqueous solution.

2. EXPERIMENTAL  
The reaction was studied in a constant temperature bath. The reactants were prepared by standard methods. The reaction was followed by the method of titration with potassium permanganate. The rate of reaction was determined from the change in the volume of gas evolved over a given period of time.

### a. Short Biography

Short biography is at once the oldest and the newest form of life-writing. It was used by Biblical writers and by Plutarch. Recently it has been recognized as a separate branch of biography by Marston Balch.

<sup>1</sup> Balch in his able discussion indicates that the length is usually from two to twenty thousand words. Some appear "first as expanded book-reviews, . . . . others are prefaces to collected works. Most of them come out as contributions to weekly or monthly periodicals."<sup>2</sup>

Among the successful writers of short biography are Gamaliel Bradford, Philip Guedalla, Virginia Woolf and Rollo Walter Brown.

The form is especially adaptable. It may be used experimentally, for parallels or contrasts, or where for any reason a long biography is undesirable.<sup>3</sup> The opportunity for "concentration upon the person"<sup>4</sup> is its greatest asset.

### b. Collective Biography

When a number of short biographies are grouped together upon some common basis in one or more volumes we have collective biography.

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1. Modern Short Biographies, pp. 25-30.

2. Ibid, p. 28.

3. Ibid.

4. Ibid, p. 29.





The collection may tend towards either factual or fictional biography, according to the intent of the editor.

Among the volumes of collective biography of the fictional type are Guedalla's Fathers of the Revolution and Gamaliel Bradford's Damaged Souls.

Informational collections increase yearly in number as well as in interest. Some are intended to give only the unadorned essentials of person's lives, while others are written with some degree of literary style.

In the factual group are such library standbys as Who's Who, the recently completed Dictionary of American Biography, the Biographical Dictionary of the American Congress and Living Authors.

### c. Life in Verse

The most uncommon form of biography is in verse. Though the first autobiography in English was Tusser's Life in verse<sup>1</sup> and although Sir Thomas Storer wrote an excellent verse life of Wolsey,<sup>2</sup> poetry and biography are two separate arts.

Short biographies in modern verse include Roosevelt by Robert H. Davis and Lincoln, the Man of the People<sup>3</sup> by Edwin Markham.

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1. Waldo H. Dunn, English Biography, p. 45.

2. Ibid, p. xx.

3. Burton Stevenson, Great Americans, p. 99 and pp. 86-88.



### III. The Scope of Modern Biography

Modern biography has an almost universal scope. It is not confined to great men or those of a single country or occupation, nor to any one period of civilization. Extremely obscure subjects often arouse curiosity when well presented, perhaps because of the allure inherent in the unusual.

#### A. Literary People

The lives of literary people are among the most interesting of the modern biographies.

Van Wyck Brooks has attracted favorable attention by his Flowering of New England, a volume in his projected history of American literature. Here are found the lives of Longfellow, Brooks, Hawthorne and those of many others. Brooks's Life of Emerson Edward H. O'Neill calls a "masterpiece as biography, as criticism and as<sup>1</sup> literature." In the latter book Emerson's urge to write<sup>2</sup> during his college days is graphically described:

Not to scribble nonsense does one rise at four-thirty on a winter morning, and in such a room, a carpetless, curtainless chamber in Hollis Hall. Or smash the ice in one's pitcher; or bruise one's numbed fingers, to light the candle, with flint and steel, . . . .

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1. American Biography, p. 257.

2. Van Wyck Brooks, The Life of Emerson, p. 28.





Of Emerson's beliefs about transcendentalism<sup>1</sup>  
and the Over-Soul Brooks writes understandingly:

The Over-Soul was a reservoir of power, of which every great thought and noble action, the deeds of all heroes, the dreams of all the poets, were emanations. Grace, beauty, skill, love, friendship--wherever these appeared, the laws of life were plainly in operation.

His pleasure in long walks with Alcott, Thoreau<sup>2</sup>  
and Channing is shown in the following passage:

An art, walking, like any other, with strict qualifications: endurance, plain clothes, old shoes, an eye for Nature, good humor, curiosity, good speech, good silence and nothing too much . . . . With a loved and honoured companion his sentiments appeared as new and astonishing as the lightning out of the sky: . . . .

The skill with which Brooks seems to penetrate the very heart of Emerson is noteworthy even in a period when biographers seek consciously the souls of their subjects.

Lord Byron is still a source of interest for the biographers of literary men, possibly because of his failure to adjust himself to the England of his day.<sup>3</sup> As Osbert Burdett states: " . . . . a man or woman's failure is his biographer's gain, because failure is more human than success, more human, and, therefore, more interesting."

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1. Ibid, p. 50.

2. Ibid, pp. 226-227.

3. "Experiment in Biography," Tradition and Experiment in Present-Day Literature, p. 163.





Among the recent lives of Byron are Byron in England, His Fame and After-Fame by Samuel C. Chew (1924), The Pilgrim of Eternity by John Drinkwater (1925), Ethel Colburn Mayne's Byron (1924), the two-volume Byron by André Maurois (1930) and Harold Nicolson's Byron, The Last Journey.

The endless conflict of Byron's nature, especially in regard to religion, is expressed by Miss Mayne:<sup>1</sup>

In his work, such expression is lucid enough and often enough afforded; in his life, the implication is what is in most lives--of an ideal alternately found and lost.

As a whole for Byron human nature was "constantly revealed at its most complex. Complex himself he drew to himself the puzzling, the unaccountable in every kind."<sup>2</sup>

John Buchan (Lord Tweedsmuir) has written a life of Sir Walter Scott in the modern manner with standard sources and an index carefully worked out to show the characters of the novels and furthermore his ballads, clubs and dogs,

A chronological account of Scott's life is interspersed with an evaluation and outline of his chief works. The picturing of his friends and business is well done, especially the parts having to do with his relations with the Ballantynes.

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1. Byron, p. 139.

2. Ibid, p. vii.

The first part of the paper discusses the importance of the study of the history of the English language. It is argued that the study of the history of the English language is not only a matter of academic interest, but also a matter of practical importance. The study of the history of the English language can help us to understand the development of the English language and to see how it has changed over time. It can also help us to see how the English language has been used in different contexts and for different purposes.

The second part of the paper discusses the importance of the study of the history of the English language. It is argued that the study of the history of the English language is not only a matter of academic interest, but also a matter of practical importance. The study of the history of the English language can help us to understand the development of the English language and to see how it has changed over time. It can also help us to see how the English language has been used in different contexts and for different purposes.

The third part of the paper discusses the importance of the study of the history of the English language. It is argued that the study of the history of the English language is not only a matter of academic interest, but also a matter of practical importance. The study of the history of the English language can help us to understand the development of the English language and to see how it has changed over time. It can also help us to see how the English language has been used in different contexts and for different purposes.

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1  
To Buchan Scott

seems . . . . the greatest, because the most representative, of Scotsmen, since in his mind he sums up more fully than any other the idiomatic qualities of his countrymen and translates them into a universal tongue.

2

He comments on the fact that Scott's lameness did not embitter him, as it embittered Byron.

. . . . He could walk thirty miles a day, and ride as long as a horse could carry him . . . . When he was come to full strength James Högg considered him the strongest man of his acquaintance, and Ettrick Forest did not breed weaklings.

An example of the fairness of Buchan's criticism is well illustrated in his comment on the following lines

3

from The Lay of the Last Minstrel:

'Till gallant Cessford's heart-blood dear  
Reeked on dark Elliot's Border spear.'

He says that sometimes Scott "can be at his worst and best in consecutive lines."

4

S. Foster Damon's Amy Lowell is the first really adequate book on the life of the Brookline poet. He has succeeded in making Amy Lowell's biography almost as much a work of art as was Miss Lowell's life of Keats. Without making dates overprominent Mr. Damon has given an almost day-to-day account of Amy Lowell's activities. Her letters

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1. Sir Walter Scott, p. 373.

2. Ibid, p. 38.

3. Canto I, XXX

4. Sir Walter Scott, p. 112





which are quoted at pertinent points show currents and cross currents of the changing concepts of poetry during her active career.

The delving into the life of Ben Jonson by Byron Steel<sup>1</sup> resulted in an entertaining account of the famous Elizabethan playwright produced through poetic conception rather than by strict adherence to the facts. On the whole the spirit of the jovial Jonson is well conveyed. Considerable latitude is taken by the author in relating conversations which might have taken place.

In the Life of William Shakespeare Joseph Quincy Adams succeeds in explaining the various phases of the poet's life and their influence on his writings better than anyone else has done," says O'Neill.<sup>2</sup> "This may be called a conservative biography, but it takes advantage of modern innovations that have made the new biography a field of creative literature instead of dull reference."

Carl Van Doren's Three Worlds relates in autobiographical form his experiences before the war in village, town and university, his activities after the war in journalism and literature, and his varied feelings during the boom and subsequent depression.

One of his problems was to animate the Nation's book reviews written by "conservative reviewers" inherited

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1. O Rare Ben Jonson.

2. History of American Biography, p. 290.





from Villard. Specialists, he found,<sup>1</sup> "are more likely to be radical than conservative when they are at home."

One of the best characterizations in the book was that of Elinor Wylie. She was, he reports,

. . . . a woman who had beauty and genius. Beauty compelled her and genius compelled her, both of them without always giving her simple motives for her compulsions. Doubly driven, she was doubly sensitive. Two careers side by side in one woman. No wonder she often seemed ruthless, hysterical, habitually bewildering. Within a few moments she could be suspicious and ingenuous, insolent and tender, capricious and steadfast, desperate and hilarious, stirring profound and exquisitely superficial.

Seven Years' Harvest by Henry Seidel Canby also combines autobiography with criticism of modern authors, including Kipling, Galsworthy, T. H. Lawrence and Will Rogers. He finds the "seven lean years of the depression . . . . not lean in literature."<sup>3</sup>

The seven years of the depression and the thirty years since 1900 surely have been wealthy in lives of the literary, for the works mentioned constitute only a small portion of those published.

#### B. Historical Accent

Of all the aspects of modern biography the most imposing is the writing of the lives of statesmen, generals and other historic figures. To no subject is biography

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1. Three Worlds, p. 149.

2. Ibid, p. 235.

3. Seven Years' Harvest, p. 3.



itself more closely allied, since it was long considered only a branch of history. Even today some publishers combine history and biography in their lists.

Philip Guedalla, the English biographer, is interested primarily in history. With a background in law and politics he is well equipped to write understandingly of the governmental leaders of today and yesterday. His style has been called glittering. It is keenly alive and vivid. A sense of nearness to events of history is induced by the skill which he has in describing old-time scenes in a modern manner. He is proficient in both full-length and short biography.

Among the most memorable of his short biographies is the portrait of George the Third in Fathers of the Revolution. As The Stepfather of the United States he is characterized as a "paragon of somewhat negative virtues."<sup>1</sup>

. . . .If not to be a bad man is to be a good man, George was a good man. Indeed, the private virtues consist so largely of abstention that, on the private side, his negative equipment suffices to render him quite blameless. He was a dutiful son, a faithful husband, and a devoted parent, "revered," . . . . by his family, honoured by his tenants, and awful to his domestics.

In Supers and Supermen Guedalla claims to have discovered America. The Supers include some foreign secretaries, some historians, some literary men and an American who turns out to be young James Gallatin whose

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1. Philip Guedalla, Fathers of the Revolution, p. 24.





speciality was insolent observation of the European scene. He found Napoleon fat and Madame de Staël "oddly dressed, seeming to have one or two skirts on top of the other."<sup>1</sup>

Among the Supermen is Disraeli, who interests Guedalla both as statesman and author.

Both in the long biographies such as Palmerston and in the short lives the style is flowing and satirical. One never feels Guedalla is too serious, yet there is a wealth of historical background buttressed by his vivid imagination.

Another English writer who writes historical biography is V. Sackville West. Her recent volume, Saint Joan of Arc, is of high merit.

Interest in Mary, Queen of Scotland and the Isles is shown by Stefan Zweig.

His keynote is sounded in the opening pages:

Mary Stuart was but six days old when she became Queen of Scotland, thus obeying in spite of herself what appears to have been the law of her life: to receive too soon and without conscious joy what Fate had to give her.<sup>2</sup>

All her life long she would be the pawn of policy; be queen or heiress, ally or foe, never simply child or girl or woman.<sup>3</sup>

Mary is also pictured as "a focus of European unrest":<sup>4</sup>

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1. Supers and Supermen, p. 161.

2. Mary, Queen of Scotland and the Isles, p. 3.

3. Ibid, p. 9.

4. Ibid, p. 23.



From . . . . June 17, 1567, when the Scottish lords prisoned their queen in Lochleven Castle, Mary did not cease, until the day of her death, to be a focus of European unrest.

Another woman who met a tragic end is described by Ida Tarbell in Madame Roland. Madame Roland is portrayed as the most influential woman in France during eight eventful months. Her intellectuality and slightly theatrical pose are emphasized.

The lives of American statesmen are a constant source of inspiration for American biographers. Each generation brings a wealth of lives of Washington, Jefferson and Lincoln. Probably the Father of His Country would be surprised to know how many writers besides Washington Irving, Parson Weems, John Marshall, Rupert Hughes, Bernard Fay and Paul Van Dyke have taken time to write his life-story.

The life of Abraham Lincoln has been the subject of books by Carl Sandburg, Edgar Lee Masters and Albert J. Beveridge in recent years.

In Jefferson in Power Claude G. Bowers has endeavored<sup>1</sup> to record "Jefferson's superb effort, in the utter collapse of all international law, to find, in economic pressure, a civilized substitute for the savagery of war." His purpose is<sup>2</sup>

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1. Jefferson in Power, p. vi.

2. Ibid, p. viii.



To tell the truth, as it appears to me; to disclose the leaders on both sides of the struggle in disarray and covered with the sweat of conflict; to picture the actors off the stage and out of their full-dress uniforms; to make them men and not mere steel engravings; and to sweep away a part of the debris of political and historical propaganda . . . .

Other recent historical biographies include Douglas Freeman's monumental work of twenty years, R. E. Lee, Disraeli by Maurois, The Queen and Mr. Gladstone by Guedalla, Bernard Faÿ's Franklin, the Apostle of Modern Times, Ludwig's Bismarck, Katharine Anthony's Queen Elizabeth, Belloc's Richelieu, Francis I by Francis Hackett, Cromwell by John Buchan and Lee the American by Gamaliel Bradford.

### C. Scientific Lure

The twentieth century has been variously called the electric age, the airplane era and the radio age. All express the scientific basis of modern civilization. No branch of biography is more in harmony with the times than the one which deals with inventors, research workers and experts in various technical fields.

We tells of Charles A. Lindbergh's experiences on that record-breaking trip to France. Samuel Jackson Holmes wrote of the great French scientist, Louis Pasteur. Michael Pupin told of the years of intensive effort that changed him From Immigrant to Inventor.





1

"It is no handicap," he says, "to a boy immigrant to land here penniless; it is not a handicap to any boy to be penniless when he strikes out for an independent career, provided that he has the stamina to stand the hardships that may be in store for him."

Especially significant was his interest in light, even as a youth in his native land.

The puzzling questions about light which I addressed to Kos, and the fact that Kos would not answer, amused . . . .

2

the men of the village.

John James Audubon, the American naturalist, has been the subject of several biographies. Among the newest are Singing in the Wilderness by Donald Culross Peattie and Audubon by Constance Rourke. Peattie pictures  
3  
 Audubon as a man who came to America with no selfish motives:

Almost alone among immigrants he came neither to seek gold, nor stake land, nor escape a consequence at home.

As a fellow naturalist and lover of the beautiful he shows the deep sincerity and unvarying purpose of the  
4  
 man:

Life is holy ground. And thereon John James Audubon walked, with a woodsman's tread, venturing courageously on unbroken trails, missing not one bright wing in the bushes, exulting in the gift of life itself, passing it on as a creator to others.

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1. From Immigrant to Inventor, p. 1.

2. Ibid, p. 2.

3. Donald Culross Peattie, Singing in the Wilderness, p. 6.

4. Ibid, p. 212.



Miss Rourke's book is more scholarly and more comprehensive than Peattie's. She too loves the great out-of-doors and makes one feel the reverence which with Audubon was instinctive and the careful pursuit of truth which led him to draw birds life-size.

The almost unconscious beginning of his greatest work, The Birds of America, is skillfully delineated:

Audubon took time to sketch dark fissures in great cliffs, views of the river, the village of Henderson when they passed it, and the famous Cave-in-Rock. For what purpose he was making these sketches he did not say but they seemed to be weaving themselves into some large scheme. He watched closely the flight of waterfowl and made fresh notes, not altogether the notes of an ornithologist, finding of blue-winged teal that the blue of their wings glistens like polished steel when they are flying in flocks, with their wings alternately thrown into shade and exposed to bright light.

Other lives of scientists written since 1900 are Microbe Hunters by Paul de Kruif, Thomas Alva Edison by Francis Arthur Jones, Albert Einstein by Anton Reiser and Autobiography of a Bird Lover by Frank M. Chapman.

#### D. Commercial Aspects

With the recognition of business as a profession by Harvard and other large universities a large body of literature regarding the commercial field is being written, catalogued and assembled in business men's libraries, public and private. The lives of business men are also attracting much interest.





God's Gold by John T. Flynn is the story of John D. Rockefeller and his times. Flynn attempts to distinguish between the "horns and the halo".<sup>1</sup> He declares:

I have tried honestly to disengage the character of the subject from the features with which both hatred and affection have invested it and to make a true picture of him and the times in which he moved.

Flynn also believes Rockefeller's wealth is not merely the least tainted of all the great fortunes of his day, but is easily the most important and significant.

Harvey S. Firestone has told a number of his personal experiences in Men and Rubber. Ralph Adams Cram has also related his personal data in My Life in Architecture. Jonathan Norton Leonard is the author of The Tragedy of Henry Ford, while Robert Irving Warshaw writes of Jay Gould. Among the recent books of Ida M. Tarbell are the lives of Elbert H. Gary and Owen D. Young.

#### E. Educators

A great teacher is like a light shining on a dark night. He must be noticed.

Henry James chose to describe the life of Charles W. Eliot. George Herbert Palmer in a labor of love depicted

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1. God's Gold, p. 3.

2. Ibid, p. ix.

3. Ibid, p. 5.



his wife's career in Life of Alice Freeman Palmer. Stefan Zweig presented Erasmus as a "sympathetic mediator between the politicians and misleaders of a one-sided passion"<sup>1</sup> who "preserved his intellectual freedom intact."<sup>2</sup>

Bliss Perry graciously told of his life work in And Gladly Teach.

There were problems at times in his English composition class at Williams:<sup>3</sup>

Color troubled us a great deal. In a division of sixteen selected sophomores whom I asked to describe a certain landscape painting--a sunset on the rocks at Newport--a clear streak of color upon the horizon was named "vermilion," "decided red," "orange," "angry red," "light red," "flame-colored," "dark crimson," "reddish-yellow," and "golden." Obviously it could not have been all of these colors, and we then used the Milton Bradley Company's printed color charts to correct our findings.

He found opportunity for many friendships:<sup>4</sup>

There is no excuse for a teacher who fails to keep his friendships in repair, for he has a better chance than most men both to make friends and hold them.

Incidentally he had a part in the formative period of the "new" biography.<sup>5</sup> He says:

I think I was the first editor to encourage Gamaliel Bradford's biographical studies; and though he had not then invented his formula for "psychography," this earlier work seems to me not inferior on that account.

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1. Erasmus of Rotterdam, p. 18.

2. Ibid, p. 34.

3. And Gladly Teach, p. 119.

4. Ibid, p. 287.

5. Ibid, p. 177.





## F. Religious Leaders

Life-stories of religious leaders recently published are Mary Baker Eddy by Lyman P. Powell, The Life of Cardinal Mercier by John A. Gade and John Wesley by Arnold Lunn.

## G. Other Aspects

Worthy of note from the medical standpoint are: Autobiography by Edward Livingston Trudeau; From a Surgeon's Journal, Harvey Cushing; Labrador Doctor, Wilfred T. Grenfell; An American Doctor's Odyssey, Victor Heiser; and The Life of Clara Barton by Percy H. Eppler.

Augustus St. Gaudens, the sculptor, has written Reminiscences. Hendrik Van Loon in the fictional biography R. v. R. has reached what O'Neill<sup>1</sup> calls the "closest approach to Rembrandt himself that we shall ever have." The "imaginative biography,"<sup>2</sup> The Loves of Goya, by Marion Chapman embodies research in the period of eighteenth century Spain and a story that is mainly fiction. Romain Rolland has told the story of Beethoven the Creator.

Marie Sandoz has pictured vividly life in pioneer days in the account of Old Jules (her grandfather). Philip Guedalla has shown one of the greatest showmen of all time in Supers and Supermen--P. T. Barnum.<sup>3</sup>

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1. History of American Biography, p. 236.

2. Saturday Review, No. 4254 (Apr. 17, 1937), p. 264.

3. P. 284.





The astonishing career, which opened in the genteel New York of 1835 and ended in the gaze of the civilized world in 1891, was in all its stages a miracle of publicity. When he tripped over a rope at eighty in Madison Square Garden and scratched himself, the old man rose shouting for his press agent. And as he lay dying, they asked whether his feelings would be hurt if an evening paper printed an obituary. "Not at all" was the answer and when he got four columns, the old man's health began to mend a little.

The desperate condition of some of the Pennsylvania coal miners was graphically stated by Lauren Gilfillan in I Went to Pit College.

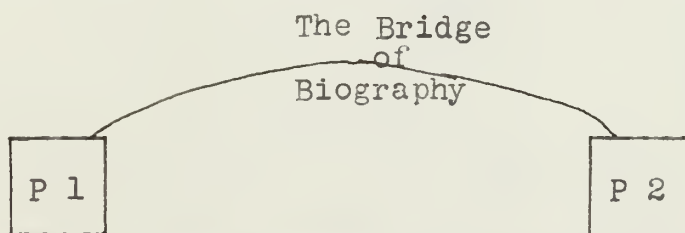
Distinctly foreign flavors are enjoyed in The Diary of Selma Lagerlöf, the Korean background of The Grass Roof by Younghill Kang, Bolivar the Liberator by Michael Vaucaire and Once a Grand Duke by Alexander.

Because of its nature biography necessarily has a wide scope. It is impossible to enumerate fully all aspects, but it is hoped that those named will be a doorway to other life-stories of special interest to the individual reader.



#### IV. Ideal Biography and Ideal Biographers

Biography has accepted the challenge to span the gap between personality and personality, between the past and the present. How successfully the space is bridged depends upon the skill of the biographer as well as upon the active imagination of the reader.



P 1 = Personality of Subject    P 2 = Personality of Reader

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Where the biographer works clumsily or without a careful plan or design, the structure becomes faulty and the bridge remains either incomplete or weak at certain points. Some of this weakness of structure or imperfection of design may be noticed only by the expert while other flaws will be so glaring that they may be perceived by even the casual reader.

What the ideal biographer will strive to attain in spite of difficulties is beauty of design as well as materials suited to his purpose. When he has attained this end one might say that the ideal biography has been completed.





What are some of the goals of biographers and what is the ideal biography?

<sup>1</sup>  
Carlyle believed that two questions should be answered about "the individual . . . . of consequence enough to have his life and character recorded for public remembrance":

. . . . what and how produced was the effect of society on him; what and how produced was his effect on society?

"He who should answer these questions, in regard to any individual, would," as Carlyle believed, "furnish a model of perfection in Biography."

John Galsworthy asserted that the "secret of the best biography, as of the best portraiture,<sup>2</sup> lies in a magical blending of sympathy and criticism."

Galsworthy placed stress on personality just as Carlyle did, with the difference that the latter looked for cause and effect.

Waldo H. Dunn feels that an ideal or "pure" biography would extend the external life of the subject, give a vivid picture of his character, and unfold the growth of his mind.<sup>3</sup> He names three steps in the evolution towards

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1. Thomas Carlyle, Essay on Burns, p. 5.

2. The Creation of Character in Literature, p. 11.

3. English Biography, p. xiv.



an ideal biography: <sup>1</sup> portrayal of character, truth in portrayal, accuracy in matters of fact.

Another explanation of the ideal of biography is that of Charles Whibley <sup>2</sup> in the closing years of the nineteenth century: "an imagined portrait stripped of all that is unessential, into which no detail is introduced without a deliberate choice or intention."

Notice that Whibley, Dunn and Galsworthy all stress portraiture.

<sup>3</sup> O'Neill believes with Galsworthy that criticism is necessary as well as life-writing. "The ideal biography develops both at the same time," he says, as in Professor George E. Woodberry's Life of Edgar Allan Poe.

A biography is a portrait, and if it omits the peculiar lineaments that distinguish the hero from all others, if it overlooks the little details of personality, it is valueless, and certainly uninteresting,

<sup>4</sup> wrote Melvin Curl in 1919. <sup>5</sup> Claude M. Fuess goes a step farther:

The biographer ought . . . . to be . . . . a portrait painter, whose theories and philosophies tinge what he writes.

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1. Ibid, p. xv.

2. "The Limits of Biography," Nineteenth Century, XLI (March, 1897), p. 435.

3. Edward H. O'Neill, "Modern American Biography," North American Review, CCXL (Dec., 1935), pp. 493-494.

4. Expository Writing, p. 266.

5. "Debunkery and Biography," Atlantic Monthly, CXLIX (Mar., 1933), p. 348.





To some extent Fuess belongs with Galsworthy and O'Neill in his implied inclusion of criticism in a biography. How far the biographer's theories and philosophies ought to "tinge what he writes" is debatable, but surely every writer has some theory or some philosophy which unconsciously or consciously creeps into what he writes.

1

William Roscoe Thayer with Galsworthy has the feeling that "sympathy is an indispensable qualification in the biographer."

One essential of modern biography, then, is portraiture. One pictures Carlyle as a historian, never as a portrait painter. The building up of details to procure a single impression, rather than a list of causes and effects, characterizes the modern mode.

Sympathy is also stressed.

The ideal biographer is he who can peep out through the eyes of his hero at the sights which he saw, can feel the surge of ambition, of love, of hate, the quickening heart at success and the cold pallor of defeat. 2

Accuracy in delineation is another distinguish-  
3  
ing feature of the skillful writer. Galsworthy states:

The task of a biographer is the clothing of a skeleton already in the cupboard . . . . the main set and structure he must preserve or die violently.

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1. The Art of Biography, p. 144.

2. Melvin James Curl, Expository Writing, p. 261.

3. The Creation of Character in Literature, p. 6.





He understands that

A biographer's temperament must in every case colour to some degree the re-created figure of his hero. But the less his temperament deviates from the natural colours of the re-creation, the greater the achievement. <sup>1</sup>

Whether the tinging of the character with the author's personality will be as little as possible, as Galsworthy suggests, or whether the author's point of view will be somewhat more prominent as Fuess advocates, the authors of the next half century can well build into the bridge between personalities definite portraits of their subjects.

Hesketh Pearson in his unusual book called Ventilations lauds Strachey as the "ideal biographer because he mastered . . . . the . . . . art" of "fusion."<sup>2</sup>

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1. Ibid, p. 8.

2. Ventilations, p. 12.



## V. Characteristics of Modern Biography

Skilled technicians work day after day in the laboratory searching for an antidote for some age-old disease. Skilled biographers ponder volume after volume, letter after letter, news item after news item in an up-to-date library or some musty attic. Both are searching for the truth, for new light on old facts. Each has a goal, an ideal. Relentlessly the search goes on.

The modern biographer attempts to embody in his work frankness, truthfulness, realism, scientific methods, informality, romance, non-partisanship, selection, brevity, freedom of spirit, psychology, imagination, artistry, sympathy, drama and portraiture. Sometimes one characteristic predominates; sometimes, another.

Claude M. Fuess states that a good biographer<sup>1</sup> must select material wisely, consider proportion and climax and make a vivid, attractive presentation. He must also have imagination, discernment and sympathy. Mr. Fuess also believes that modern biographers seek to discover the four-fifths of a man's personality usually unseen in his public and official acts.

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1. "The Biographer and His Victims," Atlantic Monthly, CXLIX (Jan., 1932), p. 63.





The duties of the biographer, says A. J. A.  
<sup>1</sup> Symons, are to be truthful, interesting, brief, dramatic.  
 He must know men, books and cities.

Hesketh Pearson sees in the work of modern life-  
 writers truth and panorama.

Gamaliel Bradford believes there are certain  
 "fundamental common elements" which make biography "real":  
<sup>2</sup> love, suffering, ambition, money, human weaknesses, failure,  
 health, sickness, moral health, pain, death and spiritual  
 health.

Marston Balch thinks  
<sup>3</sup> "sensitiveness, . . . .  
 tolerance and a well-tempered understanding . . . . skill  
 in selection . . . . dramatic sense" and "literary power"  
 are needed by the true artist.

The chief difference between the old and new  
<sup>4</sup> biography, Robert Swann states, is that "The Victorians  
 were content with adoration; we demand analysis."

The modern biographer is a "psychoanalyst,  
<sup>5</sup> a diagnostician, a seer, and a judge," declares Fuess.

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1. Tradition and Experiment in Present-Day Literature,  
 p. 155.

2. Biography and the Human Heart, p. 8.

3. Modern Short Biographies, pp. 17-18.

4. "Biography and Unbelief," Nineteenth Century, CVII  
 (Jan., 1930), p. 113.

5. "The Biographer and His Victims," Atlantic Monthly,  
 CXLIX (Jan., 1932), p. 63.



He must not withhold the facts, but he must not be a  
 "purveyor of backstairs gossip."<sup>1</sup> Neither should he "per-  
 vert or disguise the truth."<sup>2</sup>

Yet the psycho-analytical method is open to  
 severe criticism. O'Neill states<sup>3</sup> that Joseph Wood Krutch's  
Edgar Allan Poe: a Study in Genius (1926) was based "on  
 the fact that Poe was a neurotic," but "it is not good  
 biography," even though "it is a valuable contribution to  
 the body of Poe literature."

The psychological method,<sup>4</sup> O'Neill believes,  
 "fits very few subjects," but for Katharine Anthony's  
Margaret Fuller it was "perfectly suited."

Freud's teachings are sometimes applied to  
 biography as in The American Mind in Action by Harvey<sup>5</sup>  
 O'Higgins.

Gamaliel Bradford made known the psychograph<sup>6</sup>  
 which depends "entirely on the analysis of character."

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1. Ibid, p. 68.

2. Ibid, p. 69.

3. "Modern American Biography," North American Review,  
 CCXL (Dec., 1935), p. 491.

4. Ibid.

5. Edgar Lee Masters, "Histories of the American Mind,"  
American Mercury, XXXV (July, 1935), p. 343.

6. Edward H. O'Neill, History of American Biography, p. 259.



Characteristics of modern biography, according to André Maurois, are a courageous search for truth, a realization of the complexity of personality and the portrayal of a hero as a divided being who can succeed as well as fail.

Henry Seidel Canby emphasizes the third point<sup>2</sup> of Maurois. He says,

The biographers have some justification for they are trying to right a balance which had swung too far toward sentimental veneration.

. . . . when contemporary life began to be more closely scrutinized it was inevitable that we should have to revalue the celebrities of the past.<sup>3</sup>

Imagination is one of the most valuable qualities which the modern life-writer can have. For helping the reader to experience vicariously what another felt in some moment of distress or perplexity a kind of mental soliloquy is improvised. In the following selection<sup>4</sup> is instanced a battle of reason and pleasure which may be considered symptomatic of either complex or divided personality. This is shown better by simulated thoughts than through a bare statement of the issue under consideration.

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1. Aspects of Biography, pp. 13-34.

2. Seven Years' Harvest, p. 78.

3. Ibid, p. 5.

4. André Maurois, Disraeli, p. 68.





Sometimes Disraeli would reflect: "But is it really essential to enter Parliament? This life of pleasure, idleness, literary work, is altogether delightful. At bottom, I am indolent, like all men of high imagination I wish to be idle and enjoy myself, muse over the stormy past and smile at the placid present. Alas! I struggle from Pride. Yes! It is Pride that now prompts me, not ambition. They shall not say I have failed!'"

"Portrayal of Lee the soldier was, from the very nature of the war, a . . . . complex undertaking,"  
<sup>1</sup>  
 says Douglas Freeman.

. . . . To avoid an unscientific method, which is more often recognized than remedied, I have endeavored to give the reader no information beyond that which Lee possessed at a particular moment regarding the strength, movements and plans of his adversary.

Freeman's mention of information is a reminder of the importance of source material and the careful selection of facts, both of which are inherent in the scientific method of modern biographers. "Letters and diaries are about the only material that really counts,"  
<sup>2</sup>  
 according to Gamaliel Bradford. Osbert Burdett asserts, "Conversation, and then correspondence, remain the biographer's best materials."  
<sup>3</sup>  
 As legitimate material for  
<sup>4</sup>  
 the biographer Fuess lists printed documents, published essays or poems and letters.

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1. R. E. Lee, p. ix.

2. Van Wyck Brooks, Letters of Gamaliel Bradford, p. 321.

3. Tradition and Experiment in Present-Day Literature, p. 25.

4. "The Biographer and His Victims," Atlantic Monthly, CXLIX (Jan., 1932), p. 66.



A. J. A. Symons acknowledges the reliability of diaries and memoirs. He declares with some justification, however, "These 'Diaries' and 'Memoirs' are raw material; . . . they are biographical sources, not <sup>1</sup> biography."

Modern biographers "are not satisfied with <sup>2</sup> rewriting." They constantly search for source material. They do not strive for completeness in the use of these sources, however. It "is not merely impossible, it is <sup>3</sup> undesirable." There must be selection and skillful arrangement of facts.

Vividness and color are also outstanding assets in modern biography.

Such a powerful description as Zweig gives <sup>4</sup> of Mary, Queen of Scots, depends upon color for its effectiveness.

But never did she dress more carefully than for the greatest hour of her life, which was to be her last. . . . The petticoat and camisole were of crimson velvet, and she had scarlet sleeves to match, that when her neck was severed, the spurting blood should not contrast too crudely with her underwear and her arms.

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1. Tradition and Experiment in Present-Day Literature, p. 178.
  2. Edward H. O'Neill, History of American Biography, p. 349.
  3. A. J. A. Symons, Tradition and Experiment in Present-Day Literature, p. 152.
  4. Stefan Zweig, Mary, Queen of Scotland and the Isles, p. 346.





Each true artist of life-writing combines not one or two, but many of the traits mentioned. Thus Belloc is presented by Joseph J. Reilly as "an artist in his-<sup>1</sup>torical biography intent on making his story live" "who has learned from Carlyle a sense of drama, from Macaulay skill in the arrangement of facts to compel the reader's attention and from Froude "vividness."

The search of biographers goes on. New subjects, new sources, old subjects, new aspects--ever the search and the writing go on.

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1. "The Art of Belloc, Biographer," Catholic World, CXXXIII (Sept., 1931), pp. 641-642.



## VI. Devices and Attitudes of Biographers

Hand in hand with the new characteristics of lives go new devices and attitudes. At times they are almost inseparable.

### A. Devices

An unusual biography is that which purports to be the story of Flush, the dog of Elizabeth Barrett Browning. Virginia Woolf depicts Flush as a pure-bred cocker spaniel who becomes more or less "common" under the influence of Italian sunshine.

When Mr. Browning made his first call on Miss Barrett, "what was horrible to Flush was his loneliness."<sup>1</sup> As time went on it seemed to Flush "that dark taut, abrupt, vigorous man, with his black hair, his red cheeks and his yellow gloves, was everywhere."<sup>2</sup>

Thus Miss Woolf shows the beginning of the famous Barrett-Browning romance.

In Mary, Queen of Scotland and the Isles Stefan Zweig uses an interesting comparison when he asks and attempts to show the analogy for the question,<sup>3</sup>

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1. Virginia Woolf, Flush, p. 64.

2. Ibid, p. 67.

3. Mary, Queen of Scotland and the Isles, p. 210.



Have we not good ground for assuming that, in Macbeth, Shakespeare was dramatizing and sublimating the tragedy of Mary Stuart?

In writing I, Claudius and Claudius the God Robert Graves tells the story of the Conqueror of Britain from the autobiographical viewpoint. The method had advantages. One's sympathies for the emperor are aroused by the skillful presentation of his side of the story, though one is shocked by the heartlessness of many of the death sentences.

Gertrude Stein writes her autobiography as if it were the autobiography of her secretary, Alice B. Toklas. The method of talking of one's self through the medium of a second personality has advantages.

Extraordinary autobiographies in the guise of fiction are James Joyce's Portrait of the Artist as a Young Man and Painted Roofs by Dorothy Richards.<sup>1</sup>

Another unusual treatment is Frances Winwar's portrayal of a group of people in one story, Poor Splendid Wings. Among others in the unique presentation are the Rossettis--Dante Gabriel, Christina and William--and their friends. A second book by the same author presents another group, The Romantic Rebels--Byron, Keats and Shelley.

Osbert Burdett took the lives of Jane Welsh and Thomas Carlyle as his theme in The Two Carlyles.

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1. Joseph Collins, The Doctor Looks at Biography, p. 50.



# THE HISTORY OF THE CITY OF BOSTON

FROM THE FIRST SETTLEMENT TO THE PRESENT TIME

BY  
JOHN HUTCHINGS, ESQ.  
OF THE BARR, AT THE MIDDLE TEMPLE, IN GREAT BRITAIN.  
AND  
JOHN B. HARRIS, ESQ.  
OF THE BARR, AT THE MIDDLE TEMPLE, IN GREAT BRITAIN.  
IN TWO VOLUMES.  
LONDON: PRINTED BY J. JOHNSON, ST. PAUL'S CHURCH-YARD, 1795.

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A non-literary use of biography is shown in A History of Psychology in Autobiography edited by Carl Murchison. Leading psychologists, such as Seashore and Terman, have given an account of the progress and growth of their interest in psychology.

### B. Attitudes

Often the style and spirit of a biography is dependent upon the author's sense of proportion. The writer may enlarge upon some trait of personality until the subject appears in caricature or in high relief. Occasionally weight is given to some details in order to carry out the author's plan. Gamaliel Bradford in his psychographs customarily emphasized one trait of his subject. Guedalla's portraits sometimes do approach caricature in his short biographies.

Proportion, states Marston Balch,<sup>1</sup> "is more illuminating than masses of detail." Because the biographer knows "the life of a portrait depends upon the amount of contrast" he will

therefore study the proportion of light and shadow, of strength and weakness in his character, the proportion of outward behavior and expression to inner feelings and purposes in his career, the proportion of formative development to mature achievement, the proportion of the stable elements of his personality to the impulsive or accidental variations from that norm.

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1. Modern Short Biographies, p. 20.



In accordance, then, with the writer's conception of the importance of certain facts or traits the final picture is painted. Whether the man is seen as a hero or a martyr or a villain depends to a large extent upon the biographer. When his assumptions go beyond the dictates of good taste the result is sometimes propaganda or even libel. Understatement may be almost as destructive as exaggeration. The more skilled the biographer, the more certain will be the effect of balance--due weight to the proper aspects of the life and character of the biographee.





## VII. Problems and Difficulties

There are many problems and difficulties which beset the writing of lives. "No other" form of literature<sup>1</sup> "deals with such elusive material."

Some problems are "bequeathed"<sup>2</sup> from the past. Among these are questions of arrangement, the difficulty of differentiating history from biography, the troublesomeness of genealogical details, the increase of difficulties in ratio to the size of the correspondence available, the question of length, the defects arising<sup>3</sup> from "omission for purposes of compression."

The problem of length was mentioned by Annie R. Marble in an article in The Dial in 1901.<sup>4</sup> Some lives,, she stated, are not suitable or easy to describe in "extended biography," but "are admirably adapted to brief critique or miniature sketch." George Dangerfield<sup>5</sup> noted two enemies of modern biography in the North

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1. Waldo H. Dunn, English Biography, p. 284.

2. Ibid, p. 213.

3. Ibid, p. 225.

4. "Popular Forms of Modern Biography," The Dial, XXXI (Sept., 1901), p. 128.

5. "The Insistent Past," North American Review, CCXLIII (Spring, 1937), p. 143.



American Review in 1937: "eulogy; and verbosity--or the inability to discard and condense and arrange facts."

The weaknesses of contemporary biography include<sup>1</sup> a desire to be startling and careless, slipshod writing. In 1904 "prejudice and haste"<sup>2</sup> were noted as responsible for the poor quality of lives.

The idea that "consistency of character must be established where it does not exist" is dangerous. The biographer must not "interpose his own personality," but should allow "the victim to be his own revelator,"<sup>3</sup> remarks Claude M. Fuess.

Esmé Wingfield Stratford points out the fact that certain writers tend "to stand in relation of master" to the man who is described. He also indicates that authors "if challenged . . . are always ready to explain that what might be taken for disparagement is really a beneficent process of humanization."<sup>4</sup>

"If we write the truth of a dead man, it is scandal; of a live one, it is libel," comments A. J. A.<sup>5</sup> Symons.

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1. Claude M. Fuess, "The Biographer and His Victims," Atlantic Monthly, CXLIX (Jan., 1932), p. 71.
  2. H. Addington Bruce, "The Biography of To-day," Outlook, LXXVII (May 28, 1904), p. 237.
  3. Claude M. Fuess, op. cit., p. 69.
  4. "Biographers and Their Victims," Fortnightly Review, CCXXXVII (Apr., 1932), pp. 446-447.
  5. Tradition and Experiment in Present-Day Literature, p. 153.





Philip Guedalla discusses the same perplexing<sup>1</sup>  
question:

Biography, like big game hunting, is one of the recognized forms of sport; and it is as unfair as only sport can be . . . . It is at once the shame of biographers and the guarantee of their marksmanship that they are perpetually shooting the sitting statesman.

"The literary gunmen" should be "dealt with," but "who is to stop them?" queries Lewis Wyndham, editor of The Enemy (London).<sup>2</sup>

On the other hand, William Lyon Phelps declares, "The worst disservice a biographer can do his subject is to represent him as perfect . . . ." Yet he feels that<sup>3</sup> unscrupulous debunking methods can reach defeat. "Excess leads to prohibition."

The method used by the life-writer may degenerate very easily into a mere retailing of old whisperings, often malicious. But not when it is handled intelligently and fairly. Not when it is mellowed with the gentle irony of a Strachey or with the hard, New England common sense of a Bradford . . . . It is biography grounded upon science and illuminated with art. The limits of its accuracy are simply the limits of its knowledge,<sup>4</sup> asserts H. L. Mencken.

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1. Supers and Supermen, p. 281.
  2. "Biographical 'Big-Game' Hunting," Literary Digest, CI (June 15, 1929), p. 25.
  3. "Are Any Heroes Left?" Delineator, CXVI (Mar., 1930), p. 17.
  4. Spiritual Autopsies, p. 1.





Charles Whibley discussed the exacting nature of truth in an article which anticipated the trend to twentieth century debunking:

It is irrelevant to plead love of truth in excuse for betrayal, since truth . . . . is not of supreme value, and since truth which is half told . . . . is indistinguishable from malice or falsehood. 1

He stated furthermore:

Respect does not show itself in the wanton advertisement of unimportant frailty, in the reckless publication of letters which the writer would have given his hand to suppress. 2

There has been a change from the "Debunkers" or "Belittlers" of the early post-war period to the glorification of the infamous, Louise Maunsell Field believes. Also she notes a trend toward writing autobiographies "to forestall more drastic criticism" of their faults and failings. In this class she places those of H. G. Wells, Marie, the Dowager Queen of Roumania, and Frieda Lawrence. She hopes, however, that "neither the Rehabilitators nor the self-justifiers will triumph utterly."

"There must be no ulterior motive in biography," asserts Hesketh Pearson. "The moment propaganda appears in any shape or form, true biography disappears."

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1. "The Limits of Biography," Nineteenth Century, XLI (March, 1897), pp. 434-435.

2. Ibid, p. 433.

3. "Biographical New Dealing," North American Review, CCXXXVIII (Dec., 1934), p. 552.

4. Ventilations, p. 82.



Some would make a division of lives according to "superiority and inferiority complexes," both sides claiming to portray "the true and the real," states James Truslow Adams. The belief "that such facts as can be studied 'scientifically' possess a superior validity" is ridiculed because of the inability of most readers and writers to distinguish between "genuine science, in the sense of exact knowledge and the pseudo-scientific balderdash of . . . . most of the psychoanalytic school."<sup>1</sup>

O'Neill also disparages the methods of the<sup>2</sup> psychoanalysts:

The psychiatrist or psychoanalyst searches for the abnormal that he may remove it and give the normal a chance to grow. The journalist-turned-biographer or the more serious writer to whom psychoanalysis has become an obsession searches for the abnormal and uses it as the basis for his character analysis.

The place of sex in biography is ably discussed<sup>3</sup> by Ernest Boyd:

Where sex is an essential factor the first thing to be decided is whether the case is pathological or not. If pathological, the biographer becomes the scientist, as defined by Mr. Nicolson and M. Maurois, and biography as a work of art, as a means of expression, ceases to concern us. Where sex is not pathological, its importance is slight almost to the point of non-existence.

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1. "New Modes in Biography," Current History, XXXI (Nov., 1929), p. 264.
  2. History of American Biography, p. 11.
  3. "Sex in Biography," Harper's Magazine, CLXV (Nov., 1932), p. 758.





Sex in biography, as in life itself, is simultaneously essential and unimportant, save when nothing else of importance is afoot. 1

The difficulty of compromising between a reading public which wants to know all and a family which wants to conceal every detrimental fact is pointed out as one of the obstacles which the biographers encounters by Edmund Gosse. 2

The difficulty of husbands and wives who write biographies of one another is just a little greater than that of the effort of sons or daughters to write of the mother or father. 3

Leonard Huxley felt that a son is at both an advantage and a disadvantage in writing of his father. 4

"Memories of closest relatives and friends cannot be relied on, but must be ruthlessly checked on dates and details," says Fuess. 5

Carl Van Doren notes the problem of the man who writes his own life: 6

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1. Ibid, p. 759.

2. "The Ethics of Biography," Cosmopolitan, XXXV (July, 1903), p. 323.

3. William L. Cross, An Outline of Biography, p. 17.

4. Life and Letters of Thomas Henry Huxley, Vol. I, pp. vii-viii.

5. Claude M. Fuess, "The Biographer and His Victims," Atlantic Monthly, CXLIX (Jan., 1932), p. 71.

6. Three Worlds, pp. 105-106.



An autobiographer never knows quite what account he is giving of himself . . . . The man who remembers is not the man who did what the record shows.

Similar difficulties were expressed by Frances  
 Ridley Havergal and Walt Whitman:<sup>1</sup>

Autobiography? No!  
 It never was written yet,  
 I trow . . . . 2

Why, even I myself, I often think know  
 little or nothing of my real life, . . . .3

These are only a few of the many problems which each biographer may encounter as he pursues his search for the essential truth about the person he chooses as the subject for study.

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1. Waldo H. Dunn, English Biography, p. 282.

2. Frances Ridley Havergal, "Autobiography," Poetical Works, Vol. II, p. 6.

3. Walt Whitman, "When I Read the Book," Leaves of Grass, p. 6.



### VIII. Status of Modern Biography

Interest in modern biography is widespread. James Truslow Adams notes:<sup>1</sup> "From 1900-1915 over 500 biographies a year were published in England alone." Edward H. O'Neill stated in 1935:<sup>2</sup> "Biography has made more definite progress in the last fifteen years than has any form of literature."

#### A. Statistics since 1900

During the period between 1900 and 1936 the number of new biographies written annually in the United States has increased over 278%. Table I which is compiled from the statistics issued annually by The Publishers' Weekly shows the number of new biographies published, the number of new editions of biographies, the total number of biographies and the annual amount of change in output. This does not include imported biographies.

The number of new biographies published fluctuates from year to year. It reached a high point in 1911 with 647, a low point in 1919 with 246 and the peak in 1930 and 1931 with 699 each year. The greatest decline was between the years 1932 and 1933 with a drop

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1. "New Modes in Biography," Current History, XXXI (Nov., 1929), p. 257.

2. History of American Biography, p. 178.





TABLE I. NEW BIOGRAPHIES PUBLISHED IN THE UNITED STATES,  
1900-1936 \*

Year	New Books	New Editions	Total	Change
1900	225	49	274	
1901	340	88	428	+ 144
1902	367	18	385	- 43
1903	431	45	476	+ 91
1904	416	21	437	- 39
1905	411	9	420	- 17
1906	390	36	426	+ 6
1907	580	23	603	+ 177
1908	508	20	528	- 75
1909	542	21	563	+ 35
1910	631	14	645	+ 82
1911	647	48	695	+ 50
1912	554	27	581	- 114
1913	638	43	681	+ 100
1914	556	38	594	- 87
1915	505	43	548	- 46
1916	431	38	469	- 79
1917	408	35	442	- 26
1918	329	18	347	- 96
1919	246	19	265	- 82
1920	271	14	285	+ 20
1921	297	19	306	+ 19
1922	347	20	367	+ 59
1923	347	26	373	+ 6
1924	430	52	482	+ 109
1925	480	55	535	+ 53
1926	461	59	520	- 15
1927	543	48	591	+ 71
1928	640	56	696	+ 105
1929	667	71	738	+ 42
1930	699	93	792	+ 54
1931	699	76	775	- 17
1932	603	82	685	- 90
1933	506	39	545	- 140
1934	435	50	485	- 60
1935	471	77	548	+ 63
1936	626	73	699	+ 151

\* Statistics compiled from the annual reports of the book-selling trade as given in The Publishers' Weekly, 1901-1937.



of 140, while the greatest increase was between 1906 and 1907 with 177. Other years when large increases took place were 1913 with 100; 1901, 144; 1924, 109; 1928, 105; and 1936, 151.

The number of new biographies has risen from 225 in 1900 to 626 in 1936, an increase of 401 lives in thirty-seven years, or an average of 10.8 + per year.

The number of new editions varies greatly from year to year, presumably to fill the demands of the reading public. The greatest number of new editions appeared in 1930 with 93 and the smallest, in 1905 with only 9.

Another set of statistics compiled from figures issued by the Government in its reports on manufactures records the total number of copies of biographies sold in the United States between 1909 and 1935. (See Table II.) Since 1925 the reports have been given biennially for biography. Biography appears separately from history in the census records of 1909 and 1914, but was combined with history in 1919, 1921 and 1923.

The number of biographies sold in 1909 amounted to 657,464 copies. In 1935 over two and a half million copies were sold--an increase almost four-fold. The largest sale was in 1927 with over three million copies. A low point was reached in 1933 with not quite a million and a half copies. It is interesting to note that a large





TABLE II. COPIES OF BIOGRAPHIES SOLD IN THE UNITED STATES,  
1909-1935 \*

Year	Copies Sold
1909	657,464
1914	517,662
1925	2,691,583
1927	3,075,121
1929	2,714,090
1931	2,175,864
1933	1,449,315
1935	2,575,172

\* Compiled from data in the reports of the Biennial Census of Manufactures, 1925-1935, issued by the United States Department of Commerce and from the reports of the United States Census for 1909 and 1914.



decline took place in the issue of new biographies in the same year, for it would seem to indicate that for the book trade and especially for biography this was the leanest of the depression years.

In European countries the production of biographies has increased materially also. In England, for example, the number of new biographies and histories combined in 1901 was 601,<sup>1</sup> while in 1936 biographies alone totaled 632.<sup>2</sup>

The proportion between new biographies and new books of all types published in the United States was slightly less than one in twenty in 1900 (225 out of 4,490). In 1936 it was slightly less than one in fourteen (626 out of 8584).

#### B. Best-Sellers

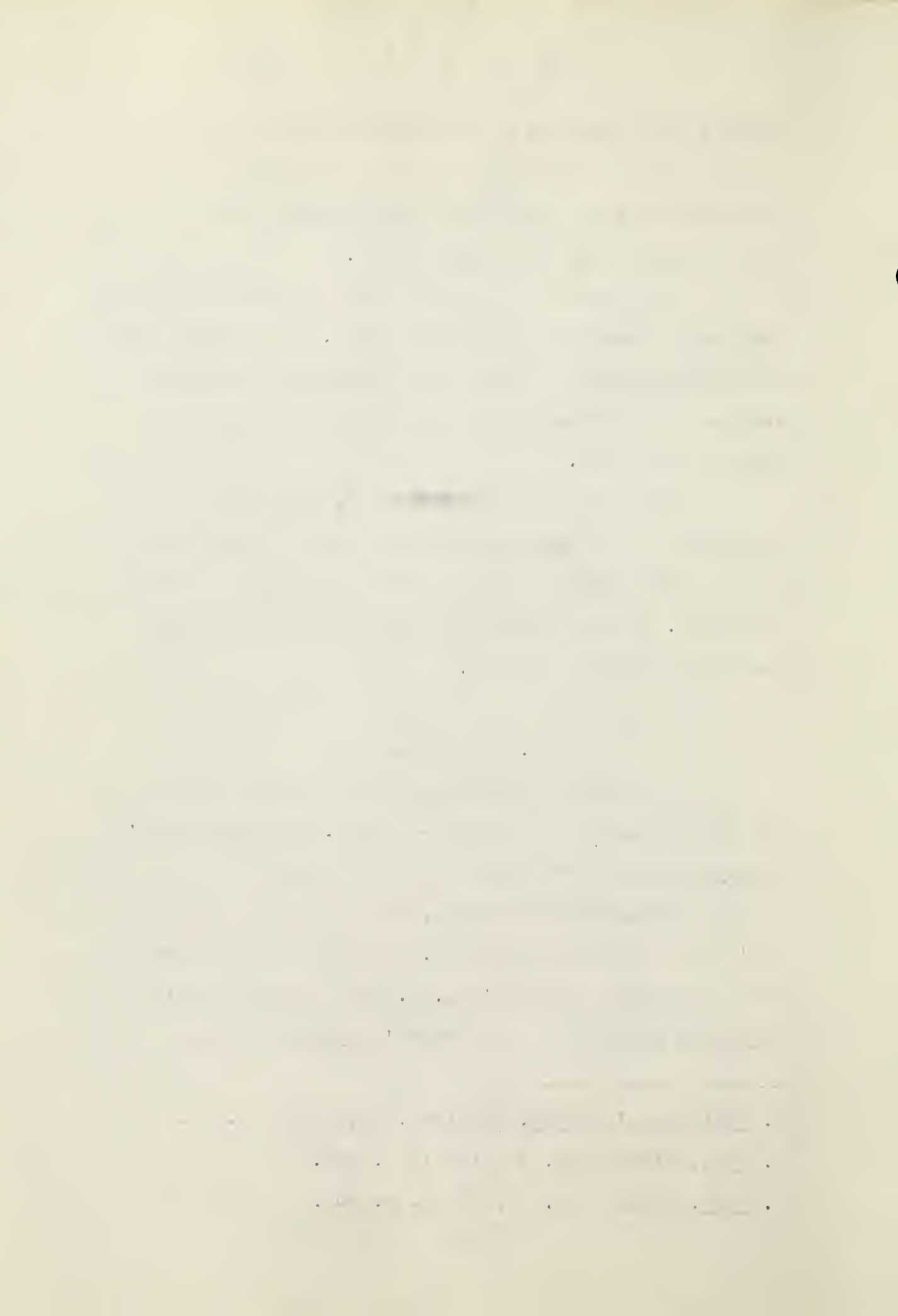
Evidence of the popularity of biography is the increasing number of best-sellers. The Publishers' Weekly<sup>3</sup> stated in its annual survey, "Biography dominates 1935 best-selling non-fiction, with six books" (Out of ten!) "in that classification." The six included such works as Douglas Freeman's R. E. Lee, Clarence Day's Life with Father, Vincent Sheean's Personal History,

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1. Publishers' Weekly, LIX (Jan. 26, 1901), p. 94.

2. Ibid, CXXXI (Jan. 23, 1937), p. 326.

3. Ibid, CXXIX (Jan. 18, 1936), p. 209.



T. E. Lawrence's Seven Pillars of Wisdom, Francis the First by Francis Hackett and Stefan Zweig's Mary, Queen of Scotland and the Isles.

<sup>1</sup> Life with Father reappeared as a best-seller in 1936.

### C. Literary Awards

In accordance, perhaps, with the views stated  
<sup>2</sup> by Bessie Graham several literary awards have been established for outstanding biographies.

A book that wins a prize wins readers. Awards given to books make people more ready to read those books, and the selling power of a book is instantly increased when it becomes a prize-winner. This distinction prolongs its sale and stays by it into old age.

#### 1. Pulitzer Prize Winners

The will of the late Joseph Pulitzer recognized biography as a separate branch of letters. The other four branches named were the novel, the play, history and verse. The awards are given annually for "the best American biography teaching patriotic and unselfish service to the people."  
<sup>3</sup>

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1. Publishers' Weekly, CXXXI (Jan. 16, 1937), p. 214.
  2. Famous Literary Prizes and Their Winners, p. 1.
  3. The World Almanac, 1937, p. 370.





Authors who have received recognition for  
<sup>1</sup>  
 their efforts in this field include:

<u>Year</u>	<u>Author</u>	<u>Book</u>
1917	Laura E. Richards and Maude Howe Elliott as- sisted by Florence Howe Hall	<u>Julia Ward Howe</u>
1918	William Cabell Bruce	<u>Benjamin Franklin, Self- Revealed</u>
1919	Henry Adams (post-obit.)	<u>The Education of Henry Adams</u>
1920	Albert J. Beveridge	<u>The Life of John Marshall</u>
1921	Edward Bok	<u>The Americanization of Edward Bok</u>
1922	Hamlin Garland	<u>A Daughter of the Middle Border</u>
1923	Burton J. Hendrick	<u>The Life and Letters of Walter H. Page</u>
1924	Prof. Michael Pupin	<u>From Immigrant to Inventor</u>
1925	M. A. DeWolfe Howe	<u>Barret Wendel and His Letters</u>
1926	Dr. Harvey Cushing	<u>The Life of Sir William Osler</u>
1927	Emory Holloway	<u>Whitman</u>
1928	Charles Edward Russell	<u>The American Orchestra and Theodore Thomas</u>
1929	Burton J. Hendrick -	<u>The Training of an Amer- ican: the Earlier Life and Letters of Walter H. Page</u>
1930	Marquis James	<u>The Raven, a Biography of Sam Houston</u>

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1. Ibid.



<u>Year</u>	<u>Author</u>	<u>Book</u>
1931	Henry James	<u>Charles W. Eliot</u>
1932	Henry F. Pringle	<u>Theodore Roosevelt</u>
1933	Allan Nevins	<u>Grover Cleveland</u>
1934	Tyler Dennett	<u>John Hay</u>
1935	Douglas S. Freeman	<u>R. E. Lee</u>
1936	Ralph Barton Perry	<u>The Thought and Character of William James</u>
1937 <sup>1</sup>	Allan Nevins	<u>Hamilton Fish, the Inner History of the Grant Administration</u>

It is interesting to note that two authors, Burton J. Hendrick and Allan Nevins have twice won the Pulitzer award in biography.

The subjects are drawn from varied fields of activity. Two presidents of the United States, a justice of the Supreme Court, a general, an editor, a musician, an editor, a college president are among those included.

## 2. Other Literary Awards

Other authors who have recently received awards from various sources include:

<u>Year</u>	<u>Author</u>	<u>Book</u>	<u>Award</u>
1935	Victor Sheean	<u>Personal History</u>	National Book
1933	Frances Winwar	<u>Poor Splendid Wings</u>	Atlantic Monthly

1. Atlanta Constitution, May 4, 1937, p. 11.

2. Publishers' Weekly, CXXXI (Jan. 16, 1937), p. 220.





<u>Year</u>	<u>Author</u>	<u>Book</u>	<u>Award</u>
1936	Marie Sandoz	<u>Old Jules</u>	Atlantic Monthly
1935	Robert Graves	<u>I, Claudius</u> and <u>Claudius the God</u>	(James Tait Black Memorial

The National Book Award is awarded annually by the National Booksellers Association.

The Atlantic Monthly-Little Brown Non-Fiction<sup>1</sup> contest has been sponsored every two years since 1929.

The James Tait Black Memorial established in Great Britain by the late Mrs. Janet Coats Black<sup>2</sup> in honor of her husband has given annual awards for biography since 1922. Among the notable recipients are Lytton Strachey in 1922 for Queen Victoria and J. E. Neale for Queen Elizabeth.

The gold medal of the National Institute of Arts and Letters has been awarded twice for history and biography: to William Roscoe Thayer in 1918 and to William Milligan Sloane in 1927.<sup>3</sup>

The Roosevelt Medal for Distinguished Service<sup>4</sup> went to Albert J. Beveridge, biographer, in 1926.

As yet no biographer has received the Nobel prize, which is esteemed "highest in value and honor."<sup>5</sup>

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1. Bessie Graham, Famous Literary Prizes and Their Winners, p. 49.

2. Ibid, p. 19.

3. Ibid, p. 32.

4. Ibid, p. 41.

5. Ibid, pp. 7-8



### D. Serialized Biographies

The serialized novel has long been popular. The serialized biography has been less frequent, but has met the approval of the reading public. Today there are many varieties of lives offered in the newspapers and magazines. Some are flashy and lurid, written for the sensation seekers. Many, however, are of the thoughtful serious type by reputable authors.

Among the latter are such works as Mary Todd Lincoln by Carl Sandburg first published in The Woman's Home Companion in 1932, Flush by Virginia Woolf in the Atlantic Monthly in 1933 and God and My Father by Clarence Day in Harper's Magazine (1931-32).

Another type of biography is that in which some writer collaborates with the subject as in the case of My Story by Ignace Jan Paderewski and Mary Lawton published early in 1937 in The Saturday Evening Post.

Occasionally a popular book is serialized in newspapers as was Charles A. Lindbergh's We and more recently The Nine Old Men by Drew Pearson and Robert S. Allen, published as a companion piece to Nine Honest Men by David Lawrence in The Atlanta Constitution.



## IX. Causes of Interest in Biography

Probably one of the chief reasons for the present popularity of biography is "the desire to get out of ourselves and into the lives of others" and "the desire and necessity of understanding others' lives and characters, for the practical purpose of shaping our own by such knowledge."<sup>1</sup>

"What men seek in biography is almost always the image of their destiny."<sup>2</sup> They find "a certain self-revelation and some grounds for hope," states Maurois.

"The present appetite for biographies . . . . has in it much of the zest of curiosity . . . . It has in it also an element of envy,"<sup>3</sup> Robert Swann believes.

Louise Maunsell Field attributes the interest to the "desire to be instructed, painlessly at least, if not altogether pleasantly."<sup>4</sup> "Awareness" of other nations and "curiosity about the past" after the World

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1. Gamaliel Bradford, Biography and the Human Heart, p. 4.
  2. "The Deluge of 'Lives'," Review of Reviews, LXXXI (Mar., 1930), pp. 88-89.
  3. "Biography and Unbelief," Nineteenth Century, CVII (Jan., 1930), p. 116.
  4. "Biography Boom," North American Review, CCXXX (Oct., 1930), p. 434.





War combined with the appearance of Strachey's Eminent Victorians helped to make biography popular, especially when "fictionized!" The "debunkers" among whom was Rupert Hughes were welcomed by the cynical and "disillusioned" generation. The psycho-analytical touch made its appeal. Enduring qualities, such as "conscientious research" and "an earnest, perfectly sincere endeavor to discover and report the truth" account for the substantial appeal to intelligent readers, however.

1

Mark Longaker credits the present interest in lives to the desire of the individual to identify or contrast himself with the great men of history.

2

"Where the subject is dead," says Orlo Williams, "new interpretations are sought of old data; where the subject is alive, the public seems greedy to learn all the events that led to his attaining notoriety."

"The popularity of biography," says Ellsworth Huntingdon, "is due to an increasing number of the middle-aged in a civilization that has notably lifted the survival average." 3

Arthur Bryant feels that many present-day authors regard biography-writing as a "source of potential wealth." 4

The possibility of unraveling the mystery of another's personality, especially when that other is famous,

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1. Contemporary Biography, pp. 12-14.

2. "The Subject of Biography," The National Review, C (May, 1933), p. 693.

3. Henry Seidel Canby, Seven Years' Harvest, p. 90.

4. "Some English Biographies of 1934," The Bookman (London), LXXXVII (Dec., 1934), p. 138.



in all probability is what attracts the average reader. The eternal wonder as to how or why others succeed and fail goes on through the ages. The attractiveness of the style of the new biographies cannot help whetting that curiosity. In addition the systematic advertising and book reviewing common in the twentieth century have brought the facts about the newly-published lives to a steadily increasing public.

With the advance in the physical attractiveness of books in general there has been a corresponding improvement in the printing of biographies. The old style biography with its small type and single picture, usually of the character in his old age, has been replaced by the book with larger, more pleasing type face and splendid illustrative material.

Skilled photographers have made available fine likenesses. New methods have made it possible to reproduce famous paintings or scenes in natural colors at small expense. All the art of modern craftsmen is called into use for the production of such superbly illustrated biographies as Beveridge's John Marshall and Constance Rourke's Audubon.

The use of charts to show family relationships, such as the one which depicts that of the Caesars in I, Claudius by Robert Graves and the use of maps, diagrams and specimens of handwriting such as those in R. E. Lee by Freeman all help to bridge the gap between the biographee and the reader.





## X. Biography in Education

The interest shown in biography naturally is showing an effect in educational courses.

In 1919 the educational experienced a decided novel sensation when a chair of biography was created in Carleton College, Northfield, Minnesota, electing as its first professor, Dr. Ambrose W. Vernon.<sup>1</sup>

Since that time courses in biography have been offered in many colleges, either as a separate subject or in combination with some course in literature or history. There is need for further development of the understanding and study of biography. A survey of the existing facilities of work in the field of biography in the colleges of the United States would be of value for purposes of comparison as well as for the improvement or extension of existing courses.

The knowledge of biography is being stressed more and more in high schools. Miss Grace F. Shepard<sup>2</sup> believes that separate courses should be offered in high schools as well as in colleges. She advocates biography to restore "sanity" in the study of literature. It "tends to develop in the student exactness and balance, intellectual integrity,

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1. Sidney Jacob, Modern Biography, p. 99.

2. "Biography as a Preface to Literature," Education, LIV (Jan., 1934), p. 285.



clearness of judgment." "Our understanding of" "an author's work "depends upon our understanding of his philosophy; our judgment of his success or failure depends upon our comprehension of his purposes."

In 1910 Lawrence McTurnan emphasized reading the biographies of great men and women as "the best basis for vital history"<sup>1</sup> and as a revelation of "moral" and "ethical" values. The reading of the life of Livingstone he deemed the best approach to a study of Africa, while McCormick's life was suggested as the key to modern industry.

Miss Annie A. Kartoian of the Laird School in Los Angeles believes that the biographical presentation of history will overcome the feeling that "history is too 'dry', too factual, too impractical."<sup>2</sup>

Gamaliel Bradford, in a letter to Ambrose Vernon White concerning his plans at Carleton, wrote:<sup>3</sup>

And biography founded upon careful, thoughtful, scientific study, as distinguished from mere gossip anecdote, and handled with skill so as to bring out the significant and romantic features of it, strikes me as more likely to solve the difficult problems of present-day education than anything else. The only trouble is that so many biographers are likely to use their subjects as mere lay-figures to hang their own prejudices upon, instead of losing their own individuality in a passionate curiosity as to the pure truth of human nature in itself.

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1. The Personal Equation, p. 14.

2. "Methods of Teaching History through Biography," Historical Outlook, XXIV (Jan., 1933), p. 14.

3. Van Wyck Brooks, Letters of Gamaliel Bradford, p. 64.



In Biography and the Human Heart Bradford makes this statement: "The supreme value of this educational use of biography is for the conduct of our lives."<sup>1</sup>

The educational aspect of biography is one which is worthy of extensive study. Improved techniques and wider use of well written lives in preference to thumb-nail sketches from some textbook or encyclopaedia should enrich the program.

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1. P. 33.





## XI. The Future of Biography

With the firm roots in the past, the sturdy trunk strengthened by the work of Carlyle, Boswell and Goethe and with the new developments due to Strachey, Bradford and many others, there are possibilities for a glorious future.

That the "over-watered" type of biography is bound to disappear eventually is the conclusion of Louise Maunsell Field.<sup>1</sup>

Henry Seidel Canby feels that unconvincing fictioned biography will go:<sup>2</sup>

Good-by to the fictionized biography, in which truth is made stranger than fiction and not half so convincing.

He also believes<sup>3</sup>

In biography, absolute excellence has not been so common, yet the vigor with which leaders of the American settlement from the beginning have been interpreted or reinterpreted and made living figures to a generation who had known little of its past, and much of that wrong, will be noted in future histories.

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1. "Biography Boom," North American Review, CCXXX (Oct., 1930), p. 440.
  2. Seven Years' Harvest, p. 88.
  3. Ibid, p. 18.



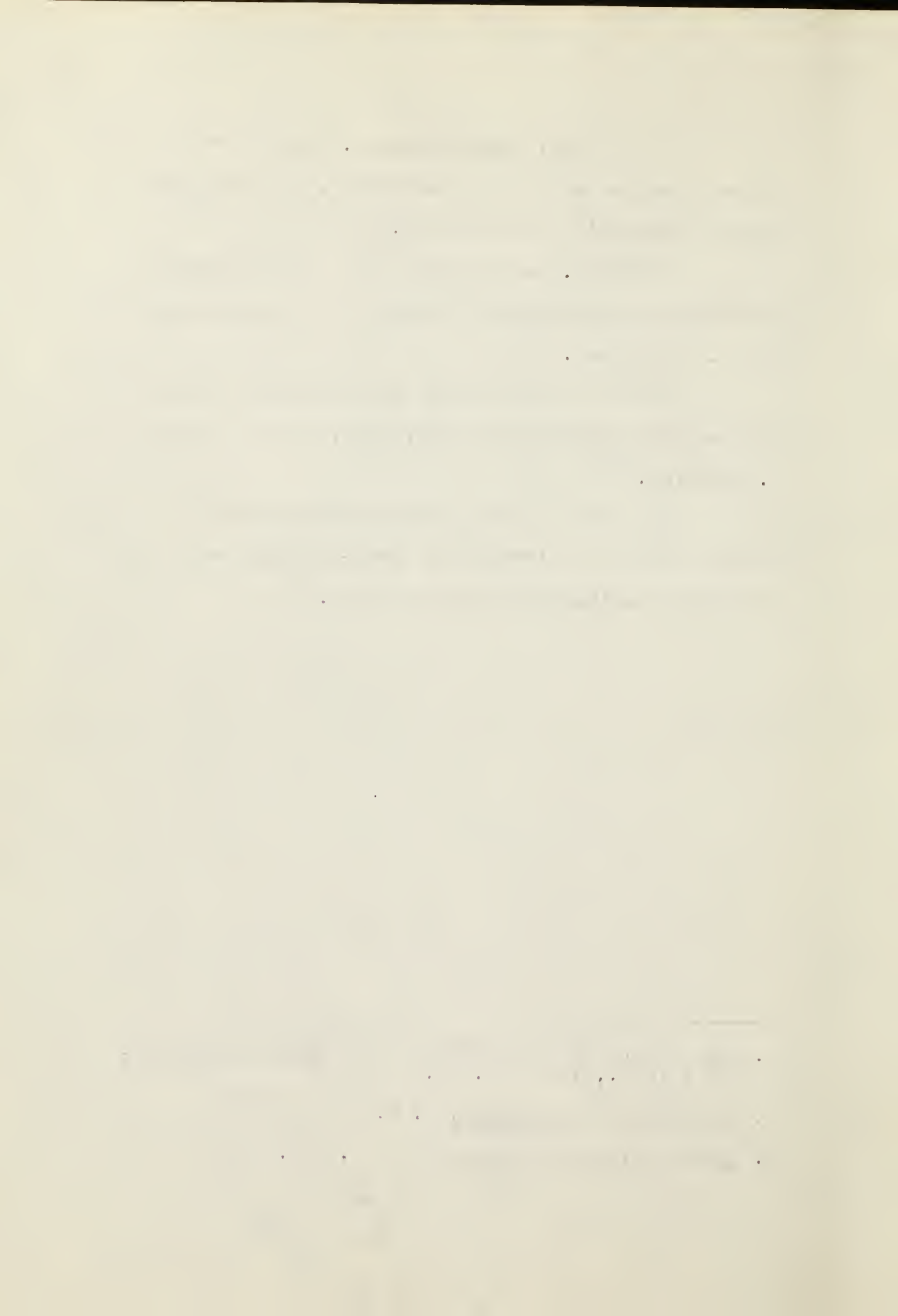
"Biography," says Claude M. Fuess,<sup>1</sup> "will continue to be one of the leisurely arts, requiring investigation, meditation and revision."

Wilbur M. Cross states<sup>2</sup> that the "scope of biography has ever expanded to meet the requirements of new civilizations."

"The writing of lives must remain one of the most exacting branches of literature," asserts Donald A. Stauffer.<sup>3</sup>

New refinements, increasing excellence in interpretation of lives and an ever-widening scope are among the possibilities for biography.

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1. "The Biographer and His Victims," Atlantic Monthly, CXLIX (Jan., 1932), p. 73.
  2. An Outline of Biography, p. 8.
  3. English Biography before 1700, p. 284.





## XII. Summary

Biography, first considered a branch of history, has at last reached full stature. It appears as a separate art allied to literature and has many branches and divisions. Its scope has increased since the early days and it now includes autobiography, fictional biography, biographical fiction, critical biography as well as short and collective biography.

Its scope has widened gradually to admit all persons of whatever trade or profession whose lives may be interesting to others. Most biographers still concentrate on the careers of the famous, but there is a growing desire to learn of the lives of representative men and women who may not have been famous.

Since the time of Plutarch there have been many changes in the style and characteristics of life-writing. Strachey has been the greatest single influence since 1900. Others who made progress in the new-type biography are Maurois, Ludwig, Bradford and Zweig.

The number of biographies printed, sold and read has increased greatly since 1900. Several prizes and awards have been given to authors of outstanding biographies. Colleges have introduced courses in biography

The first of these is the fact that the  
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and at least one proposal for an institute of biography<sup>1</sup> has been made.

The present and the near future seem favorable for the growth of biography to new heights of interest and usefulness.

There are twelve faces on the unique sundial in Druid Hill Park, Baltimore which record simultaneously time in twelve parts of the world. Its facets seem many, but are fewer than the aspects and the prospects of modern biography.

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1. Van Wyck Brooks, Letters of Gamaliel Bradford, pp. 346-347.

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CHAPTER I

OF THE NATURE AND EXTENT OF THE SUBJECT

THE first object of this inquiry is to determine the nature and extent of the subject, and to ascertain the principles which govern its development.

The second object is to trace the history of the subject, and to show how it has been treated by the various writers who have preceded us.

The third object is to examine the principles which govern the subject, and to show how they are applied in practice.

The fourth object is to discuss the various theories which have been advanced, and to show the merits and demerits of each.

The fifth object is to propose a system of principles, and to show how they can be applied in practice.

The sixth object is to show the importance of the subject, and to explain the reasons why it should be studied.

The seventh object is to show the relation of the subject to other branches of knowledge, and to explain the reasons why it should be studied.

The eighth object is to show the relation of the subject to the human mind, and to explain the reasons why it should be studied.

The ninth object is to show the relation of the subject to the human body, and to explain the reasons why it should be studied.

The tenth object is to show the relation of the subject to the human soul, and to explain the reasons why it should be studied.

The eleventh object is to show the relation of the subject to the human world, and to explain the reasons why it should be studied.

The twelfth object is to show the relation of the subject to the human universe, and to explain the reasons why it should be studied.

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The first part of the paper is devoted to a general discussion of the problem. It is shown that the problem is of great importance in the theory of differential equations. The second part is devoted to the construction of the solution. It is shown that the solution can be obtained by the method of variation of parameters. The third part is devoted to the study of the properties of the solution. It is shown that the solution is unique and stable. The fourth part is devoted to the application of the results to the theory of differential equations. It is shown that the results can be applied to the study of the stability of the solution of a differential equation. The fifth part is devoted to the conclusion. It is shown that the results of the paper are of great importance in the theory of differential equations.

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The second part of the report deals with the financial aspects of the work. It gives a detailed account of the income and expenditure for the year, and shows how the funds have been used. It also gives a statement of the assets and liabilities of the organization at the end of the year.

The third part of the report deals with the personnel of the organization. It gives a list of the staff and their duties, and also a list of the volunteers who have helped in the work. It also gives a statement of the training and development of the staff.

The fourth part of the report deals with the public relations of the organization. It gives a list of the public relations activities carried out during the year, and also a list of the media coverage of the organization's work. It also gives a statement of the public opinion of the organization's work.

The fifth part of the report deals with the future of the organization. It gives a list of the plans for the future, and also a list of the resources needed to carry out these plans. It also gives a statement of the confidence of the public in the organization's future.

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